NOVEMBER 1, 1939

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

VIOLETTE and HELENE COFFER-CHANTAL

Distinguished Duo-Pianists, Give Their New York Recital at Town Hall, November 25

60th YEAR

20 CENTS

VIRGINIA
PEMBERTON

PEMBERTON RECITAL

Soprano Gives Program in Town Hall

For its latest candidate to distinction, the concert stage is indebted to the theater, that being the background of Virginia Pemberton, soprano, who was heard in Town Hall last night. To her credit it may be said that Miss Pemberton called on no artifices of the dramatic stage to embellish her performance, depending on straight-forward singing for the results she achieved in arias by Gluck and Cimarosa, French songs by Saint-Saens, Chaminade, Bizet and Loret, and German lieder by Erich Wolff, Schubert and Richard Strauss.

There was evidence of sound training in her singing of Cimaros's "Ah, tornar la bella Aurora" from La Vergine del sole, also a correct approach to its style.

Her best results were achieved in the French group, the timbre of her voice suiting well the character of plaintive songs such as Saint-Saens' "Pourquoi rester seulette" and Chaminade's "Viens, mon bien aimé." The vocal line was capably projected.

—New York Sun

RE-ENGAGED
Chicago City Opera
1939

for
Mimi in La Boheme
and
Antonia in Tales of Hoffman

SOUTH AMERICA TOUR
SEASON 1940

Personal Representative
G. H. DALRYMPLE
40 East 54th St., New York City

Madame Pemberton proved to be a gracious singer. . . Showed a fine instinct for the musical phrase.

New York World-Telegram

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 2998 | NEW YORK, NOVEMBER 1, 1939 | Vol. CXX—No. 9

Gala Opera Series In San Francisco Opens Auspiciously

Despite Revision of Plans, Merola Season Triumphs—Wagnerian Performances and Debuts Are Features of Initial Week

By ALFRED FRANKENSTEIN

BIDU SAYAO

SAN FRANCISCO.—If the first four performances of the San Francisco Opera Company's seventeenth season are any criterion, this will be a banner operatic year on the Pacific Coast, despite all the difficulties created by the internationl crisis.

Maestro Gaetano Merola likes to open each season on a Friday, and if possible, as it was this year, on Friday the 13th. It seemed for a time as if the jinx that resides in that date acted when, ten days before the season opened, practically all the Italian singers were denied per-

(*Continued on page 6*)

Closer Cultural Ties Linking All Americas Planned at Washington

WASHINGTON, D. C.—A further and heartening indication of our national government's increasing recognition of music as a cultural card of introduction and powerful ambassador of good-will was evidenced by the important Conference on Inter-American Relations in the Field of Music recently held (Oct. 18 and 19) in the Whittall Pavilion at the Library of Congress. About 150 delegates attended—musicians, composers, conductors, writers, educators, librarians—many of them coming hundreds, some thousands, of miles to be present, and the list of those assembled closely resembled a notable edition of Who's Who in Music.

The Inter-American Conference was called by Secretary of State, Cordell Hull, and the entire affair was presented under the auspices of the Division of Cultural Relations of the Department of State, a new bureau created in July of 1938. While the broad purpose of the new department is to encourage and strengthen cultural relations and intellectual cooperation between the United States and all other countries, the principal activities during the present period are concerned with the Latin-American republics to the South. One occasionally sensed the keenly interested shadow of the American Eagle hovering over the conference. Dr. Howard Hanson, director of the Eastman School of Music, deplored that it has taken a war to bring about the first step in such an exchange of cultural interests and expressed the hope that, having now been inaugurated, it would continue to grow and prosper, quite aside from any martial under or overtones.

A number of interesting papers were read during the morning sessions, the afternoons being largely given over to open discussion, some of it waxing acrimonious.

"Popular" Music Upheld

An attempt was made to discuss every phase of the various schemes to send

(*Continued on page 5*)

Chicago Sees Great Activity As Recitals Draw Large Throngs

Wartime Conditions Abroad Spur Music in Middle West City—Stock Offers Novelty in His Opening Concert

By RENÉ DEVRIES

FREDERICK STOCK

CHICAGO. — History repeats itself. To those who recall the flourishing state music held during the years of the World War, when sold-out houses were the general rule, the great increase in patronage already shown this season by our local musical public comes as a matter of course.

During the past fortnight the Auditorium Theatre has been jammed for the excellent performances by the San Carlo Opera; the Chicago Symphony Orchestra's opening concerts in Orchestra Hall were attended by larger audiences than

(*Continued on page 16*)

ERNEST HUTCHESON HONORED BY FRANCE.

The noted pianist and president of the Juilliard School receives from Georges Barrere, the medal of Chevalier of the Legion of Honor. Mr. Hutcheson was made a Chevalier when Charles de Fontnouvelle, French Consul General in New York, awarded him the diploma recently. Mr. Barrere, also a Chevalier, made the presentation before members of the Juilliard Graduate School faculty. Back row, left to right: Paul Reimers, Alexander Siloti, Josef Lhevinne, Felix Salmond, Carl Friedberg, Oscar Wagner, Hans Letz, Louis Persinger, James Friskin, and Francis Rogers. Front row: Anna E. Schoen-René, Rosina Lhevinne, Ernest Hutcheson, Georges Barrère, Madeleine Marshall, Edith Braun, and Edouard Dethier.

Photo by Standard Flashlight Co., Inc.

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00—Europe $4.50—Canada $4.00.

Exotic Dances of Bali and Java Brought To America by Devi Dja and Her Company

THE TEMPTATION OF BUDDHA, a choreographic creation inspired by the frescoes of the temple of Borobudur, as performed by Devi Dja and her Bali and Java Dancers. The company, including 30 native dancers and musicians, is now making a first tour of the United States.

After travelling 14,000 miles the Bali and Java Dancers, a company of thirty dancers and musicians, made their American debuts on Oct. 27 at the Guild Theatre, New York, before inaugurating a transcontinental tour.

The troupe arrived from Holland after several weeks' delay due to hostilities abroad and difficulties in securing transportation.

Devi Dja is the principal dancer. The company also includes nine other women and eleven men dancers. In the native gamelan orchestra, consisting of gongs, cymbals, brass xylophones, metal discs, drum, Javanese violin, bamboo clappers, guitars, mandolins and ukeleles are nine players. According to Indonesian custom, the dancers accompany certain of their numbers with songs.

In addition to the native dances of the island of Bali, the company presents comic sports dances of Sumatra, war dances of Papua and one of the most elaborate court dances of Java. Several Balinese artists accompany the troupe to supervise the jewelled head-dresses, garments and authentic trappings used in the performances.

F. C. Coppicus, of Columbia Concerts Corporation, announces that the tour will include appearances in Brooklyn, N. Y., White Plains, N. Y., Philadelphia, Pittsburgh, Cleveland, Cincinnati, Louisville, Chicago, Milwaukee, Tulsa, Kansas City, Omaha, Denver, Reno, Cheyenne, Boise, Portland, Seattle and San Francisco.

Los Angeles Orchestra To Be Led by 3 Guests

Walter, Coates, Stokowski Will Appear During Klemperer Leave

LOS ANGELES.—The Los Angeles Philharmonic Orchestra, which recently announced a cut in its season from twenty-four to twelve weeks, and is conducting a public campaign for subscriptions, has engaged three guest conductors for this winter, during a leave of absence granted to Dr. Otto Klemperer, its regular conductor, recuperating from a recent illness.

Bruno Walter will conduct on Nov. 30, Dec. 1, 14 and 15, Albert Coates, on Jan. 11 and 12, March 7, 8, 21 and 22, April 4 and 5; and Leopold Stokowski on Jan 25 and 26, Feb. 8, 9, 22 and 23.

In addition the orchestra will give seven concerts in San Diego, Santa Barbara and Claremont, Cal.

Janssen Quits as Leader of Baltimore Symphony

BALTIMORE, MD.—After serving as conductor of the Baltimore Symphony Orchestra for two seasons, Werner Janssen has resigned, "with regret," as he explained in a lengthy letter to the local press. As reported in these columns, a new group, the Maryland Symphony, has been organized, under Wolfgang Martin, formerly of Vienna, now a Baltimore resident, to give concerts during October, November and December.

Emile Baume Opens Season

Having received special permission from his government, Emile Baume, French pianist, arrived in the United States on Oct. 15 for his annual tour which opened in Halifax on Oct. 23.

Muck, 80, Decorated

BERLIN.—Dr. Carl Muck was decorated with the plaque of the Order of the Eagle by Adolph Hitler in honor of his recent eightieth birthday anniversary.

Alexander Sved, Baritone, to Make U. S. Debut

Charles L. Wagner will present Alexander Sved, young Hungarian baritone, for his first American concert and opera tour in October, 1940. Mr. Sved, heard in many European centers, has just completed his first South American opera season in Buenos Aires and Rio de Janeiro.

Born in Budapest, Mr. Sved studied violin at the Hochschule für Musik in that city but soon changed to vocal study. He made his debut, when twenty-two, as di Luna in Il Trovatore at the Royal Hungarian Opera, but at the request of his parents withdrew to continue his general studies at the university. When he again took up singing, he studied Italian repertoire with Sammarco, Stracciari and Ruffo.

He has sung leading baritone roles in principal opera houses of Vienna, Rome, Milan, Berlin, Munich, Budapest, and Prague and appeared at festivals in Salzburg, the Maggio Musicale in Florence and Covent Garden, London. Mr. Sved has been soloist under Toscanini, Bruno Walter, Klemperer, Fritz Reiner, Weingartner, Furtwängler, de Sabata and Gui. He was chosen by Toscanini to sing in the Brahms Requiem in Vienna, London, Salzburg two years ago.

ALEXANDER SVED

Closer Musical Ties Are Sought Between the Americas

(Continued from page 3)

representative American creations. The hitch came, however—and as usual—on what was truly representative. There were champions for art music, for folk music and for popular music and each presented an interesting case. Charles Seeger, in charge of the music program of the WPA, made a very good case for folk and popular music, it being his "profound conviction that in the music the common man can make is to be found the main substance of the benefit which international relations may derive through music."

Also in this wing was Carleton Sprague Smith, chief of the music division of the New York Public Library. He urged us not to be ashamed of ourselves and our sincere expressions. It is quite all right, too, if we produce a Foster instead of a Schubert. "Old Zip Coon" is a fine tune, stated Dr. Smith who also drew attention to some of our grand hymn tunes, one of the first collections having been written in Charleston, S. C Dr. Smith, whose delightful humor brightened the discussions on Thursday morning, also agreed that much of worth might be found in night clubs and kindred surroundings. In this connection, he expressed a keen willingness to conduct an investigation in these highly attractive surroundings.

Engel Espouses Good "Swing"

Carl Engel, president of G. Schirmer, Inc., arose at one point and confessed to being greatly "perturbed" over the damnation, by certain groups of musicians, of swing music. Dr. Engel very wisely pointed out that there is good swing and bad swing, also good symphonic and bad symphonic music. He deplored generalizations, just as did Nicolas Slonimsky.

Nathaniel Dett, head of music at Bennett College in Greensboro, N. C., provided a verbal segment of vital interest, leavened with humor, when he urged that we first get our musical house in order before attempting to carry our gospel to distant points. He spoke of many personal experiences while touring the world with a chorus some years ago and suggested that many of the listeners to their concerts in far-off lands seemed better to appreciate the highly important ingredients contributed by the American Negro to our musical melting pot than did native Americans.

Henry Purmort Eames, Professor of musicology and aesthetics, Scripps College and Claremont Graduate College, Claremont, Cal., suggested that our government give a thought to the thousands of Mexicans already within its borders in the South and Southwest and, also, that we trade our civilization for the culture of Latin America. "What they want down there," said Dr. Eames, "is bathtubs like ours and all the fancy plumbing fixtures that go with it."

Federation Head Heard

Mrs. Vincent Hilles Ober, president, and Mrs. Helen Harrison Mills, international chairman, both of the National Federation of Music Clubs, spoke briefly but to the point on what their organization has done in spreading throughout the world interest in American music. There are interchanges at the moment with 47 countries and the list grows steadily, according to Mrs. Ober. Mrs. Mills pointed out that the music sent for performance to foreign countries is bought and paid for, thus benefiting the composer.

This subject earlier drew a retort from Roy Harris. The latter, querying a preceding speaker who had suggested that composers gladly give their works for performance, wanted to know just how the composer was to make a living. Mr. Harris also suggested that, if the U. S. Government is so greatly interested in advancing our musical interests in America, a sum be raised for the purpose of compensating the creators of this same music.

Dr. Harold Spivacke, chief of the Music Division of the Library of Congress, who presided at the afternoon session of the opening day, rose at this point and explained that the Library had no such funds available, an expression that was immediately endorsed by Ben M. Cherrington, chief of the Division of Cultural Relations, who presided on the opening morning.

AT CONFERENCE ON INTER-AMERICAN RELATIONS

in the field of music, recently held in the Whittall Pavilion at the Library of Congress. Left to right: Alfred Wallenstein, musical director, Mutual Broadcasting System; Dr. Howard Hanson, director of the Eastman School of Music; Samuel Chotzinoff, National Broadcasting Company

Remedying Copyright Situation

John G. Paine, General Manager of the American Society of Composers, Authors and Publishers, urged that something be done about the present deplorable copyright situation between the Americas, a condition that should early be rectified as a step toward a satisfactory interchange of music. Gene Buck, president of ASCAP, was also present.

Philip L. Barbour, of the National Broadcasting Company, and Davidson Taylor, of the Columbia Broadcasting System, spoke of the groundwork that had been established for some time by the radio chains through short wave broadcasts, the latter feeling that popular music was the best medium to serve the purposes of the Northern hemisphere.

Marshall Bartholomew urged that choral groups be established in the universities of South America—there are only two such groups at present—and advocated an interchange of touring vocal organizations between the two Amer-

(Continued on page 11)

Common Appeal of Music Unite Nations Across Canadian Border

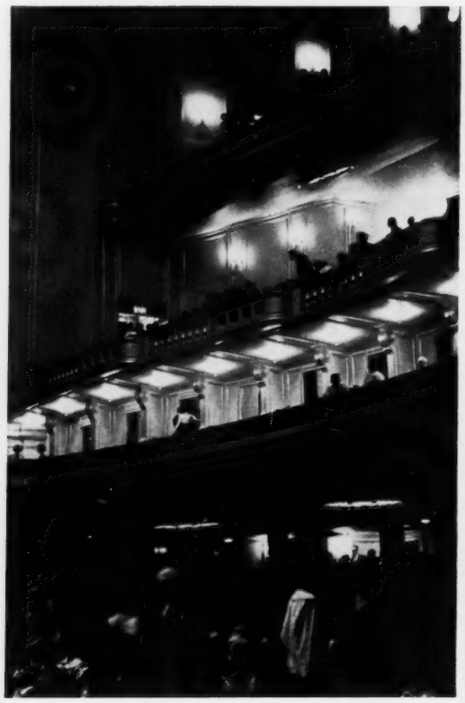
JESSICA DRAGONETTE SINGING TO 7,600,

a record-breaking audience, in the Toronto Varsity Arena on Sept. 28, when she was assisting soloist at the Prom concert of the Toronto Symphony Orchestra under the baton of Reginald Stewart.

San Francisco Opera Series Is Launched with Acclaim

KIRSTEN FLAGSTAD AND LAURITZ MELCHIOR
in Tristan and Isolde.

GAETANO MEROLA,
General Director of the Company.



(Right)
A VIEW OF THE HOUSE
during the first night performance.

Photo by Sylvia Salmi

(Right)
EDWIN McARTHUR,
conductor of Tristan.

(*Continued from page* 3)

mission to sail, but, as reported in the last issue of this publication, Merola was able to make substitutions in personnel which are of equal, and in some few cases distinctly superior value to the artists originally announced.

Consequently, in place of Mafalda Favero as the heroine of Massenet's Manon, we heard the glamorous Bidu Sayao, who made her first local appearance on the opening night, gloriously supported by Tito Schipa and Richard Bonelli with Merola conducting, and accounted for the most appealing, lyrically expressive and generally beautiful performance of the opera it has ever been my pleasure to attend.

The second evening brought the first of two performances of Die Walküre, and also the local debut of Marjorie Lawrence, who proved herself a great actress, vocalist and musician and a Brünnhilde of the finest calibre. The incomparable art of Kirsten Flagstad graced the role of Sieglinde, and the thrill and power of Lauritz Melchior's singing created, as always, a magnificent Siegmund. Julius Huehn was a most effective Wotan, dramatically speaking, but left something to be desired vocally, as did Kathryn Meisle as Fricka. Norman Cordon continued his notable rise with a perfect characterization of Hunding, and Erich Leinsdorf was the competent conductor.

Novotna Bows As Butterfly

Jarmila Novotna made her first appearance in America as Madam Butterfly on the third night. Although she is not the ideal Butterfly, she is one of the finest actresses the American operatic stage has seen in a long time, and she proved a consummate musician and interpreter. She will come entirely into her own, I suspect, when circumstances assign her to such roles as Susanna in The Marriage of Figaro and the Marschallin in Rosenkavalier. Michael Bartlett, whose tenor is youthful, pliant, fresh and fine, was another first-timer in this cast, singing Pinkerton, as was Hertha Glatz, the thoroughly satisfactory Suzuki. Julius Huehn also came up to the highest standards as Sharpless, and Papi's direction was, as is customary, superb.

The high point of the season so far, however, was reached with as great and masterful and overwhelming a Tristan und Isolde as this or any other city has ever experienced. Kirsten Flagstad outdid all her previous achievements with the indescribable splendor, pathos, purity and wonder of her Isolde, and was nearly matched in greatness by the power of Melchior's Tristan. Alexander Kipnis, who is, to my way of thinking, by far the finest Wagnerian basso now out of captivity, turned in a colossal King Marke for his first appearance with Merola's company, and Edwin McArthur's conducting was, in practically every respect, equal to the surpassing quality of what the principal singers did. Julius Huehn hit his San Francisco high with an excellent Kurvenal, and Kathryn Meisle was the entirely acceptable Brangäne.

(*Continued on page* 15)

Photo © Columbia Pictures

MICHAEL BARTLETT

Photo by Bruno of Hollywood

MARJORIE LAWRENCE

RICHARD BONELLI

KATHRYN MEISLE

Unknown Vivaldi Stirs Listeners at Siena Festival

Week of Rare Music by Neglected Eighteenth Century Master Brings Hearings of Opera and Other Scores from His Pen—Modern Discoveries Revise His Place in Music

By ALFREDO CASELLA*

SIENA, ITALY.—The little but magnificent city of Siena is the home of an outstanding musical institution (now eight years old): the Accademia Musicale Chigiana. This school, which holds forth in the splendid ancestral palace of the Saracini, was founded by the Count Guido Chigi-Saracini, — undoubtedly the only man in Italy today who, possessor of a considerable fortune, uses the greater part thereof in the service of art, particularly music.

The concert hall in his sumptuous palace has witnessed appearances of all the great artists of Europe, and the school which the Count founded in 1931 has won an unprecedented success in the history of Italian music. (This summer's course was attended by over 100 students, of whom forty were foreigners.)

Last summer it was decided that, in order to contribute even more profoundly to the enrichment of national culture, each summer's session should end with a "musical week," devoted to one of the great masters of the past, or to an entire school (Neapolitan, Venetian, Roman, etc.) always with the idea of giving, in so far as is possible, only unpublished and unknown compositions. The name that came to everybody's mind for this first week was naturally that of Antonio Vivaldi.

* Alfredo Casella is the eminent composer; conductor and musicologist.

UNPUBLISHED CARICATURE OF VIVALDI, made by Pier Leone Ghezzi during a rehearsal at the Teatro Capranica in Rome in 1723.

Long Forgotten Scores Unearthed

Musical history abounds in stories of composers who were forgotten almost the moment they died—even a J. S. Bach had to wait practically a century for a Mendelssohn to rescue his gigantic work from oblivion, while Monteverdi was forgotten for almost three centuries.

The same adventure happened to Vivaldi who, at his death (it is now known that he died in 1741, at Vienna, and was buried in the Burger Spital of that city) was also in turn destined to an almost complete oblivion. Only a few of his *concerti grossi* outlived him—principally those which Bach, in his great admiration for Vivaldi, had transcribed. But these fragments give only a feeble idea of the immense production of the Venetian master who wrote over 40 operas, a vast number of religious works, and—incredible though it may seem—fully 400 *concerti grossi*.

AUTOGRAPH OF VIVALDI, a page from his Concerto subtitled La Notte, from a MS. in the Biblioteca Nazionale, Turin.

Opening New World of Music

Vivaldi's work is a world by itself, a world into which musicians are just beginning to penetrate, and, as one advances into the Master's formidable output, one is more and more struck by the evidence of the influence that Vivaldi had on Bach,—influence that is today irrefutably proven by the date of the former's compositions, which precede those of the Great Cantor by fifteen years (Vivaldi was born in 1669, Bach in 1685).

The neglect that struck Vivaldi's work after his death is easily explicable by the fact that the Venetian *milieu* in which this composer passed a great part of his latter years, was essentially conservative and could by no manner of means understand such a revolutionary art as his. It would seem, moreover, that Vivaldi found more comprehension abroad than at home. Indeed, Benedetto Marcello waged disloyal and implacable war on him until his death, and Goldoni termed him "an excellent violinist but mediocre composer."

ALFREDO CASELLA,

However such things may be, it is evident that a complete revision of the "Vivaldi case" is one of the most important musical questions of our epoch, and it is to be hoped that each one—including conductors, violinists, and musicologists—will do his part in restoring to his rightful place a master who is not only one of Italy's greatest, but is one of the greatest of all musical history.

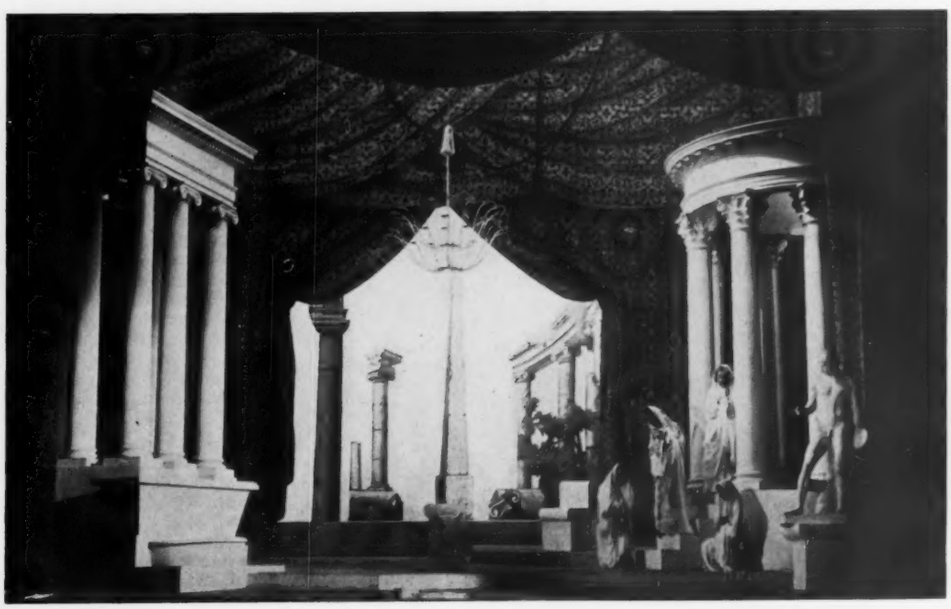
Precious MSS

The bulk of Vivaldi's work is divided between the Sächsische Landesbibliothek, Dresden, and the Biblioteca Nazionale, Turin, the latter treasure trove being particularly important, as it consists of twelve volumes containing twenty-three operas, five volumes of sacred and instrumental compositions, two volumes of cantatas, and fully three hundred *concerti grossi*. Many of these MSS. are autographed.

The collection came directly from Vivaldi's heirs who, about 1765, ceded it to Count Durazzo, the Venetian Republic's ambassador at Vienna. During the last century, the collection was in turn ceded to a Piedmont monastery, from which it was bought, twelve years ago, by the Turin National Library.

Thanks to this marvellous collection, it was an easy matter to form an absolutely "different" Vivaldi program, one which gave a complete idea of the Master's personality as a composer of opera, religious, chamber, vocal, and instrumental music.

(*Continued on page 32*)



SCENE FROM ACT III OF L'OLIMPIADE, opera by Antonio Vivaldi, recently revived at the Siena Festival after more than two centuries. The scene was designed by Virgilio Marchi.

Photo by Massarelli, Siena

Arrangers Worked Feverishly To Prepare Swarthout Premiere

Last Moment Orchestration of Canteloube Works Made From Recordings When Parts Failed to Arrive

Photo by Werner Wolff, Camera Features, N. Y.

GLADYS SWARTHOUT,
aided by her husband Frank Chapman (right) and Lester Hodges, her accompanist, preparing Canteloube's Five Songs of the Auvergne, which the mezzo-soprano presented in a new orchestral arrangement at the Worcester Festival.

When the audience of 3,200 on Artist's Night at the Worcester Festival applauded Gladys Swarthout, Metropolitan Opera mezzo-soprano, for her first-time offering in this country of five songs of the Auvergne as arranged for voice and orchestra by Jean Joseph Canteloube, they little knew how near they had come to not hearing these unhackneyed compositions.

Back in New York, for a brief respite before setting out for Chicago where she is to appear with the Chicago Opera Company, Miss Swarthout and her husband, Frank Chapman, opera and concert baritone, revealed how the war almost upset plans made last spring to give the songs.

"After discovering these songs," said Mr. Chapman, "we found that they had never had an orchestral performance in this country. A set of recordings made by Madeleine Grey existed and the orchestrations were so fascinating that it occurred to us that a group of these songs would make a welcome addition to any orchestral concert. How right we were is evidenced by the fact that the songs were accepted not only for Worcester but for St. Louis, Duluth, Dayton, Minneapolis and Kansas City and in each case the acceptance was accompanied by a most enthusiastic and appreciative letter from the respective conductors, saying what a joy it was to have some fresh and unhackneyed material."

"Then came the problem of learning them in the peculiar patois of that section," Miss Swarthout added, but Mr. Chapman insisted that this "trick" had been easily accomplished by his versatile wife. He continued:

Working Against Time

"We made a contract with Schirmer to deliver the orchestrations on Sept. 1, the material belonging to Heugel in Paris. But when the date arrived, despite the fact that Schirmer had cabled several times for it, the orchestrations were still missing. Of course, the war had begun and people were thinking of other things than orchestrations.

"We tried every device, even cabling several people in Paris to pick up the material and bring it with them. Every method proved fruitless and when Sept. 25 arrived, with the rehearsal for the festival only six days off, I went to Mr. Schirmer and with him and Carl Engel, decided that under the circumstances there was nothing to do except have our own orchestrations made here. Within five days Paul Sterrett and a corps of assistants went to work with song copies and the recordings as their guide, and finished six very complicated orchestrations which followed so closely Canteloube's own arrangements that not one out of a hundred musicians could tell the difference.

"The songs have been sung in America a couple of times for somewhat smaller audiences, but the performance at Worcester was actually a first American performance because the songs were definitely arranged for presentation with orchestra."

Engaged for Opera and Concert

Miss Swarthout, who inaugurated her concert season in September in Peoria, opens her operatic engagements on Nov. 6 when she sings the title role in Mignon with the Chicago Opera. Later this month she returns there to sing the name part in Carmen.

Miss Swarthout also appears this season as soloist with the Duluth Civic Symphony, the Minneapolis Symphony, St. Louis Symphony, Detroit Symphony, Kansas City Philharmonic and Dayton Philharmonic. Her concert schedule includes appearances in Appleton, Wis., Fort Wayne, Ind., Rockford, Ill., Rochester, N. Y., Syracuse, N. Y., Winston-Salem, N. C., Minot, N. D., Richmond, Ind., and University, Miss. Following a brief vacation, she rejoins the Metropolitan in December after an absence of two years.

TWO MEMBERS OF THE STEINWAY FAMILY'S FOURTH GENERATION who attended the inaugural reception which dedicated Steinway & Sons' new record and radiophonograph division. Left, Theodore E. Steinway, President, Steinway & Sons and Frederick A. Vietor, director, who supervises the new department.

Photo by Ella Barnett

Lauri-Volpi Rejoins Metropolitan

Giacomo Lauri-Volpi, tenor, returns to the Metropolitan Opera this season after an absence of seven years. After singing in Buenos Aires this summer he went to his home at Valencia, Spain, instead of returning to Italy, and General Manager Edward Johnson invited him to join the Metropolitan forces. He is expected to arrive about the middle of February. During his absence, he has sung in all the principal Italian theatres and made guest appearances in Paris and other cities.

Nikolai Sokoloff Under Friedberg Management

Concert Direction Annie Friedberg announces that Dr. Nikolai Sokoloff, the eminent conductor, has come under her management for a period of three years. Founder of the Cleveland Orchestra and its conductor for fifteen years, Dr. Sokoloff has also been guest leader of many important orchestras in this country and in Europe. He organized the Federal Music Project and directed it for three and a half years. Last season Dr. Sokoloff was appointed conductor of the Seattle Symphony Orchestra, and during the summer he conducted the San Diego Symphony Orchestra. Now re-engaged on the Pacific Coast, he will also be heard in a number of important guest performances. He has brought out many American compositions, for which he was awarded the Henry Hadley medal by the National Association for Composers and Conductors.

Hertha Glatz in Debut with San Francisco Opera

With the opening of the San Francisco Opera season, Hertha Glatz, contralto, added another operatic ensemble to the list of those with which she has appeared. Last season she sang with the Chicago City Opera and also appeared with the St. Louis Opera.

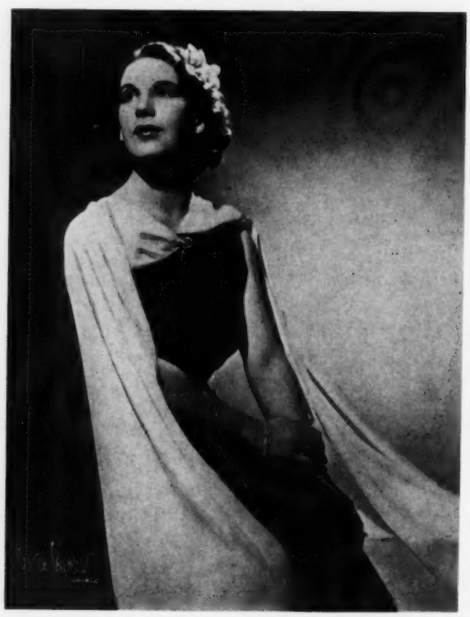


Photo by Maurice Seymour

HERTHA GLATZ

Miss Glatz this year, in addition to her operatic engagements will appear in thirty concerts in a coast-to-coast tour. In the last and this season she will have sung solo recitals in sixteen different Canadian cities.

Her first appearance in this country was made in 1937, when she was invited by Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra, to participate in Bach's St. John's Passion and Mahler's Das Lied von der Erde. She also toured the United States and Canada as a member of the Salzburg Opera Guild, singing leading roles in Mozart's Cosi fan Tutte, Ibert's Angelique and Monteverde's Incoronazione di Poppaea.

In her first concert tour, Miss Glatz appeared in nine Canadian cities as well as fulfilling many engagements in the United States, her programs embracing French, German, Spanish, Russian and Italian numbers. She was invited to make recordings, her first being four Schubert songs. Later she made recordings of Lieder and English, French and Italian songs. Miss Glatz adds to her list of accomplishments the ability to play the piano.

Bentonelli at Fair

Two arias from Handel's Messiah, Comfort Ye, My People, and Every Valley Shall be Exalted, were sung for 16,000 recently by Joseph Bentonelli, tenor, at the New York World's Fair.

"MUSIC IS WHAT AWAKES WITHIN AT THE SOUND OF THE INSTRUMENTS" — Walt Whitman

AMERICANS Love Music. They quicken to Stravinsky and Debussy (some straight, some "swing") as well as to Gershwin, Kern and Cole Porter, or a Boris Morros film score . . . Music all.

A new speech produces within itself a new technique. Czerny, Leschetizky, et al., are alien to the American temperament . . . thus the spectacle of thousands on thousands of American children (and adults!) abandoning piano lessons. Yet these people are musical: DEEPLY musical!

Music is a Mother wounded by the inertia of the average Music Teacher:—the Czerny tyrant; the Leschetizky pedant. Why defy the candidate to reach music, to express the music within himself—by the forbidding initiation of years of finger exercises?

MUSIC . . . in OUR TIME

"MODERN PIANO" by LEE SIMS

. . . is a lively approach to "A Lively Art"

Lee Sims, long famed throughout the U. S. and Europe as one of the outstanding composers and pianists of the rising American school, is pre-eminently qualified to teach others to study, at home, the piano and its music.

Wholly self-taught, he is peculiarly familiar and sympathetic with the novice's problems. He solved them for himself. "MODERN PIANO" now solves them for you.

"MODERN PIANO" not only arises directly from basic piano techniques but also broadens their scope. It brings the student to **the music of the piano** rather than to mere scale virtuosity.

"MODERN PIANO" is a concentrate of ten richly illuminating lessons comprising 110 illustrated pages, designed to help the tyro at the keyboard. It is not a "learn-to-play-by-ear" outline. Nine years of extreme patience and sincerity have produced this course, which fills what is by now an essential need for a home-study course of definitive character. Today's American music-lovers can now supplement their passive role of listener with the lively role of active participation in the making of Music.

ACCLAIMED BY AMERICA'S FOREMOST LIVING AUTHORITIES

I have looked over "Modern Piano—Instructions for the Beginner" rather carefully . . . anyone who is willing to work at this course—and I do mean work—should be able to teach himself to read and play popular music.

DEEMS TAYLOR

Sims's work, I think, is going to create musical amateurs. That is one of the essential businesses in the modern world because if amateurs go out of existence—as is threatened—in the end there won't be any music.

GILBERT SELDES

Lee Sims's "Modern Piano" is an "A"chievement. I expect it to be the talk of the town, musically, this season,—and for many more to come.

PAUL WHITEMAN

Out here in Chicago I've noticed several of the nation's music critics giving your "Modern Piano" Three Typographic Cheers. I'd like to add my cheer to the critical huzzahs and make it Four! I know the years of ardent labor you poured into this effort . . . it will make a more musical nation of our country.

RUDY VALLEE

This is the greatest course I've ever seen. The freshness and understanding of Lee Sims's approach is fascinatingly revealing, making graphic what too long has been befogged in academic small-talk and ambiguous directions.

PERCY FAITH
Canadian Broadcasting Corp. Music Director

"Mr. Sims has been practicing his theories herein set forth for the last nine years. Some of them are striking to a student reared upon the dry fare of Czerny, Tausig, or Plaidy. One is impressed by the obvious, deep sincerity of this—actually the first—attempt to bridge the gap between 'popular' and serious music. Mr. Sims's book could adorn the shelves of Iturbi or Gieseking without insulting their intelligence; Damon Runyon or Walter Winchell could study it at home. . . . It is far removed from the 'Learn-to-play-at-home' type of thing. Buy it and study it—you'll want to play the piano."

—JULIAN SEAMAN in **CUE**

"The need of a comprehensive teaching manual in the field of popular music would seem to be met in a peculiarly effectual manner by the 'Course for Modern Music' by Lee Sims that has just come from the press. . . .

"Thus it is made evident that the effective playing of popular music today is an art that presupposes the possession of a much more substantial musical foundation than the average laymen ever associates with it. And it is to the credit of the author of the book that he presents the basic musical essentials, with the special "slant" imposed by its specific purpose, in so comprehensive and easily comprehensible a manner in compressed form and, furthermore, that he drives home the necessity for thoroughly mastering each lesson before the student proceeds to the next. His book is a timely and significant contribution."

—MUSICAL AMERICA

TABLE OF CONTENTS

FOREWORD.....*An open letter to the pupil.*

EDITORIAL....*Essentials of the modern pianist's training.*

Lesson Number One
The Piano Keyboard. The Staff. Note Reading. Time Values.

Lesson Number Two
The Chromatic, Twelve Major Scales and Progression of Keys.

Lesson Number Three
The Twelve Major Chords. 7th Chords in Cycle Progression.

Lesson Number Four
Four-Four Rhythm Bass Accompaniment.

Lesson Number Five
The Seven Relative Chords of Each Key. Melody in Rhythm. Adding the Harmony Notes to a Melody.

Lesson Number Six
Seven Forms of Chords in All Twelve Keys.

Lesson Number Seven
Arpeggio Scales. Tenth Positions. Sixth Tones in the Afterbeat Chords.

Lesson Number Eight
The Pedals. Tenth Progression.

Lesson Number Nine
Embellishments. Breaks. Ninth Chords. Whole Tone Scales. Augmented Chords.

Lesson Number Ten
Reviewing the Entire Course in an Arrangement of Gypsy Days.

ANSWERS TO YOUR QUESTIONS ON BACK COVER

—a miracle of compactness and an adroit departure from the dry pedagogy that long had kept America's musical emotions under blankets.

ARTIE SHAW

I have had a very real admiration for Lee Sims for many years, both as composer and as pianist. Now, I am very happy, indeed, to bear witness to the very interesting manner in which he has handled the hard problems of "getting across" to aspiring pianists those practical and workable solutions for skilful performance of our current American music;—"Modern Piano" is very well done.

GLENN MILLER

"Modern Piano" is a landmark in the Coming of Age of American music. It was inevitable that such a work should appear, necessity being the mother of invention,—and just as inevitable that so qualified a votary of the less-transient phases of American music as Lee Sims should have written it.

BORIS MORROS

The family and I have been excitedly going through your "Modern Piano," and I want to congratulate you for working out with such clarity and simplicity so clear and wide a "window" into the modern pianoforte. You've performed a great service to that great musical section of America who formerly have found the piano a more or less technically-forbidding instrument.

FERDE GROFÉ

A solid, exhaustive yet lively education in the fundamentals of the piano, ten lessons bound, boxed, complete, for only $5.

Lee Sims Publications, Inc., 521 Fifth Avenue, New York, N. Y.

Name .....

Address .....

☐ I'll pay postman, (plus postage, few cents).

☐ Check or money-order herewith.

New York and Philadelphia Orchestras Have Openings

The New York Philharmonic Orchestra began its 98th season with John Barbirolli directing in Carnegie Hall on Oct. 12. A feature of this, its 3,526th concert, was the world premiere of a new score by Jaromir Weinberger, his Variations and Fugue on an English folk tune, Under the Spreading Chestnut Tree. The opening was followed, five nights later, by that of its sister ensemble, the Philadelphia Orchestra, devoting the first of its New York series to an all-Russian list.

Philharmonic Forces Introduce New Weinberger Score and Barbirolli Arrangement—Philadelphians Play Russians—Wagner List given as Tribute to Gilman's Memory

The Philharmonic repeated its initial program on the following Sunday afternoon. Its next mid-week pair, Oct. 19 and 20, introduced Barbirolli's new linking of Ravel's two orchestral suites from the ballet, Daphnis et Chloe. On the following Sunday, Oct. 22, an impressive all-Wagner list was given by this orchestra to commemorate the passing of Lawrence Gilman, music critic. Helen Traubel, American soprano, was the soloist.

Weinberger Novelty Led by Barbirolli

Opening concert of the ninety-eighth season of the New York Philharmonic-Symphony Society, Carnegie Hall, Oct. 12, John Barbirolli conducting. Program:

Overture to Benvenuto Cellini (Berlioz); Symphony in C major (K. 338) (Mozart); Variations and fugue on old English tune, Under the Spreading Chestnut Tree (Weinberger)*; symphony in D minor (Franck).

* World premiere.

Starting his fourth season as conductor, Mr. Barbirolli gave Philharmonic subscribers, at the 3526th concert, a novelty which proved a decided hit and resulted in an ovation for composer, conductor and orchestra, the like of which has rarely occurred at such staid concerts.

Composed in New York during February and March of this year, the Weinberger score, as indicated, is a series of seven variations on an old tune, eight bars in extent. The meaning of these variations, unlike those in a certain "enigmatical set," are indicated in the score, the first entitled Her Majesty's Virginal and being followed by The Madrigalists, The Black Lady, The Highlanders, Pastorale, Mr. Weller Sr. Discusses Widows with his Son, and Sarabande for Princess Elizabeth. The ensuing fugue, in style, content and manner of expression smacks reminiscently of the same composer's fugue from Schwanda.

Mr. Weinberger has done a clever job with the old air. His score is vivacious, brilliant in scoring, witty and jocose in expression and the variations are pointed and in keeping with the design. Of particular likeability is the Highland one, wherein this creator of bagpipe music for Schwanda again shows he can reproduce in orchestral colors the instrument of the Scots.

The sarabande is in typical style, quaint yet modern, while the pastorale section is an admirable tonal portrait. Only in the fugue does the composer glide over his original motif in order to return to the Schwanda material.

Mr. Barbirolli read the work brilliantly and with keen zest (it is dedicated to him and the orchestra); and composer, players and conductor were recalled for innumerable bows.

The opening Berlioz overture was buoyantly read, and the Mozart, with reduced orchestra, was given an understanding delineation. The Franck was somewhat of an anti-climax after the Weinberger.

The program of the Sabbath matinee was the same as that of the Thursday evening concert, which is reviewed above. The Weinberger Variations and Fugue again won prolonged and genuine response.

Philadelphians a la Russe

All-Russian program by Philadelphia Orchestra, Carnegie Hall, Oct. 17, Eugene Ormandy conducting, Abrasha Robofsky, baritone, soloist. Program:

Entr'acte from Khovanstchina, Act IV, Moussorgsky; *Suite from Lieutenant Kijé, Prokofieff; The Divine Poem, Scriabine; Suite from The Firebird, Stravinsky.

* First time in New York with vocal solos.

Opening his New York series with the eminent ensemble from Philadelphia, Mr. Ormandy redeemed the first part of his pledge to play one all-Russian and another all-German program in the interests of neutrality. His list was more colorful than substantial, yet of considerable distinction and interest.

One heard Prokofieff's inspiriting cinema suite for the first time with its two incidental solos, previously performed in the alternative version with instrumental scoring. Rich-voiced Mr. Robofsky sang effectively the English versions of a serenade and a tavern song suggesting Russian folk rhythms; these fitted well into the sequence depicting the birth, wedding and death of the jaunty officer.

The Divine Poem, which the conductor is said to have restudied during the past summer and discovered to be "a sound and original contribution to symphonic literature," had a reading of clarity, if not great dramatic power. It seems oversensuous and perfumed, today, less vertebrate than the Poème de L'Extase; and one could dispute exaggerated claims for its profundity, smacking rather of Lisztian heroics. A work of more import and better wearing qualities is Stravinsky's which closed the concert with its delightful blend of saga and striking scoring, prophetic in its day of greater revolutions to come.

The orchestra, in good early season estate and luscious of tone, if not as exquisitively transparent in texture responded well also to the leader's forthright reading of the brief Khovanstchina excerpt. The large throng showed its pleasure.

Barbirolli Arranges Ravel

New York Philharmonic Orchestra, Carnegie Hall, Oct. 19, John Barbirolli conducting. Program:

Euryanthe Overture, Weber; * Daphnis et Chloe, Suites I and II, Ravel, in new arrangement by John Barbirolli; Seventh Symphony, Beethoven.

* First time by this orchestra.

It was interesting on this night at Carnegie Hall to hear the Philharmonic and John Barbirolli perform both suites from Ravel's Daphnis and Chloe. As a rule, only the second suite is used by symphony organizations.

Barbirolli felt that the brevity of the first suite and the fact that it did not lead over to the second, necessitated connecting passages, and so he employed material from the ballet as a whole, to coordinate the two parts. The result is a somewhat lengthy number, but it was played with so much sensitivity, color and brilliance that the audience was distinctly arrested and pleased.

Opening the program, Weber's Euryanthe Overture had an amiable and tonally polished reading.

As a final contribution, unfortunately not heard by the present chronicler, (elsewhere busy) came Beethoven's sunshiny seventh symphony.

Wagner Program Honors Gilman's Memory

All-Wagner program by New York Philharmonic Orchestra, Carnegie Hall, Oct. 22, afternoon; John Barbirolli conducting; Helen Traubel, soprano, soloist. Program:

Overture to Tannhäuser, Good Friday Spell from Parsifal, Prelude to Act III, Dance of Apprentices, Entrance of the Masters, and Homage to Sachs, from Die Meistersinger; *Siegfried's Rhine Journey, Funeral Music, Brünnhilde's Immolation from Götterdämmerung.

*New orchestral arrangement by John Barbirolli.

Again came the chance to remember publicly what Lawrence Gilman's death means to the cause of music. The Philharmonic Orchestra so remembered on the present Sabbath afternoon, and dedicated to its program annotator of so

(*Continued on page 15*)

JUSSI BJOERLING prepares for another Metropolitan Opera season by fishing for pike at his home a few miles from Stockholm. He returns next month for his third concert and opera tour, reappearing at the Metropolitan during Christmas week.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

DR. RUBY DAVY
only woman Music Doctor in Australia
PLANS LECTURE TOUR U. S. A.
on Evolution of Chamber Music with special reference to color.
DR. RUBY DAVY
IBBS & TILLETT, LTD.
124 Wigmore St. London, W. 1

Washington Conference Links the Americas

(Continued from page 5)

icas, such as exists at present between this country and Europe.

Relations with South America

Mrs. Concha Romero James, chief of the division of intellectual cooperation of the Pan-American Union, described the keen interest displayed by American business men in entertaining and giving scholarships to South American students in engineering, an interest sadly lacking in the case of music students. She was able to secure not one but two scholarships in sanitary engineering for a South American student but her attempts, extending over the past year, to secure a scholarship for a girl, a sculptor, who wanted to study certain phases of casting in bronze, have so far met with failure. She also made humorous reference to her observation that in many libraries there was a distinction between "fine" arts and "useful" ones.

The Role of Motion Pictures was discussed by Charles F. Hoban, Jr., director of the motion picture project of the American Council of Education. Charles O'Connell, music director of a committee to rest on the decision of a committee as to what records of South American music his company would make and distribute. Evans Clark, director of the Twentieth Century Fund, also spoke on the matter of records, as did Prof. William Berrien of Northwestern University.

Other Discussions

Archibald MacLeish, new Librarian of Congress, made an address of welcome at the opening session. Others who spoke included Francisco Curt Lange, editor of the *Boletin Latin-Americano de Musica*, and the Hon. Leo S. Rowe, Director General of the Pan-American Union. The afternoon session of the closing day was devoted to a general discussion, based on the report of the Findings Committee which was adopted by vote after a suggestion from the floor by Otto Ortmann, Director of the Peabody Conservatory. At the conclusion of the conference, the various committees moved into action and, following their deliberations, a report will be made to all those who attended, there being a possibility of another meeting in the near future.

Dr. Glenn Dillard Gunn, of the Washington Times-Herald and Alice Eversman, of the Star, spoke on the work that could be done by the musical press.

Included among the distinguished gathering were Edward Johnson, Arthur Judson, Alfred Wallenstein, Samuel Chotzinoff, Randall Thompson, Mrs. Gertrude Whittal, Earl Vincent Moore, who read a paper at the opening session, Miss Irene Lewisohn, William Earhart, C. C. Cappel and Mme. Olga Samaroff Stokowski. On the evening of the opening day, the members of the conference were invited to a reception and concert by the Musical Art Quartet at the Dumbarton Oaks home of Mr. and Mrs. Robert Woods Bliss.

GUSTAV KLEMM

Photo by Weirich, Bayreuth

MARIA MÜLLER,

soprano, as Senta, a role which she sang for the first time in the revival of The Flying Dutchman at the Bayreuth Festival this summer. The opera was studied in New York with Max Altglass during the summers of 1937 and 1938.

Exchange Professorships Planned

WASHINGTON, D. C.—Statistics of unusual interest dealing with musical conditions in the Americas were brought forth at the recent Conference on Inter-American Cultural Relations.

The State Department, which sponsored the conference, announced that eleven Latin American countries have accepted the proposal of interchanging professors and graduate students with North America. Our government has appropriated $75,000 annually for this purpose. Two graduate students and one professor will be sent from each of the eleven countries and our own. The home country pays all its representative's traveling expenses and the receiving country pays their room, board and incidental expenditures. The professors will not be employed by schools, but will travel to various universities. It is hoped that the exchange of students and professors will include musicians.

"Clearing House" Proposed

There were a number of concrete suggestions as to just how this cultural friendship should be brought out. Prof. William Berrien, of Northwestern University, believes that first of all a clearing house is necessary to facilitate sound music information on what both countries possess; but just how and by whom this will be done, was undisclosed. Attention was called, however, to Dr. Francisco Lange, who has been of great assistance in compiling a list of already published Latin American works, and their natures.

Thomas Opens Dorsey Series

Dorothy Hodgkin Dorsey presented John Charles Thomas in a varied program on Oct. 15. This was the first of three series to be given at Constitution Hall by the above management. Mr. Thomas' program contained, for the most part, songs in English and French. He was in excellent voice and was enthusiastically received.

Change in Orchestra Board

The resignation of Dr. William McClellan as president of the board of directors of the National Symphony Orchestra was announced and L. Corrin Strong, formerly vice president, was elected to the presidency of the board, on which he has served for nearly five years. Dr. McClellan's resignation was brought about by business interests which, he said, would necessitate his absence from Washington for long periods. He will, however, remain a member of the board. Other officers elected were Walter Bruce Howe, vice president, and John Rowland Hill, secretary. The post of assistant secretary has not yet been filled.

GERTRUDE EFFENBACH

"SOARING MUSICIANSHIP"—N. Y. World-Telegram

FELIX KNIGHT

Tenor

SCORES IN NEW YORK RECITAL, TOWN HALL, OCTOBER 11, 1939

The Critics said:

"Vigilant care for vocal smoothness, for the neatly tapered cadence and the clean attack . . ." New York Times

"A many-hued palette, an even legato and soaring musicianship . . . Purity of intonation, smoothness of his singing and the restraint and discretion he employed were attributes not encountered every day . . ." N. Y. World-Telegram

"German Lieder were sung tastefully and with due regard to tradition and the Italian songs were performed felicitously and with appropriate sentiment . . . Flexible voice and well controlled legato . . ." New York Post

"Won vigorous applause from his first New York concert audience . . . Intelligent musician with an understanding of phrase and vocal line . . . Clear enunciation and convincing spirit . . ." New York Herald Tribune

"He has an unusual control and devotes more than passing attention to niceties of phrasing, dynamics and enunication . . . Suavity and finesse in his phrasing . . ." New York Sun

"Mr. Knight possesses a well cultivated voice, a method that commended itself to its hearers, style and a musical understanding revealed with imagination and skill . . ." New York Journal and American

Management NBC ARTISTS SERVICE
George Engles, Managing Director
RCA Building, New York

Cycles Are Feature of New York Recital Season

Katherine Bacon and John Charles Thomas Begin Series—Lotte Lehmann and Alexander Kipnis Return—Renardy Does All Paganini Caprices—Many Debuts a Feature

Recitals this season in New York, like trials, in many cases seem not to come singly, but in series of five or six. Carrying on a tendency begun last winter, several leading artists have arranged cycles of song or instrumental literature. Launched by Efrem Zimbalist and Vladimir Sokoloff recently, the series of sonatas by these artists continued on Oct. 14 and 21. Katherine Bacon began her performances of all the Beethoven piano sonatas. John Charles Thomas, American baritone, returned for the first of a series of five events.

Among other prominent figures in the world of song who made their annual bows to New York were Lotte Lehmann, soprano, and Alexander Kipnis, bass. The Trapp Family Choir, ensemble of singers and players of old instruments, came back for a second American season.

One of the unusual feats of the perod was the playing of all the 24 Paganini Caprices by Ossy Renardy, violinist. Other violinists heard during the period were Kato Havas, young Hungarian artist, Arnold Belnick, David Sackson, Rachmael Weinstock and Willem Noske, the first and last in American debut. Augmenting the piano contingent were Ernö Balogh, Roger Aubert, and Irene Rosenberg, 11-year-old player in debut. The vocalists included two contraltos, Dorothy Bacon, and Ellen Repp; Elsa Baklor, soprano, and Felix Knight, tenor, known to radio, in local song debut. Another tenor, Edwin Ziegler, was heard in Carnegie Chamber Music Hall.

Renardy Plays 24 Paganini Caprices

An unusual feature of the Carnegie Hall recital on Oct. 9 by Ossy Renardy, 18-year-old Hungarian violinst, was his playing of the entire set of twenty-four Caprices by Paganini, in commemoration of that violinist's death centenary.

Mr. Renardy played all the diabolically difficult trills, stoppings, harmonics, staccati, and contrapuntal effects on various strings with disarming ease, authority and poise. His tone warmed also midway of the formidable list. In short, here was a *tour de force,* which brought an ovation.

Better opportunity to assay the musical qualities of Mr. Renardy's playing came in the first half of the concert, which contained the Nardini concerto in E minor, the Lalo Symphonie Espagnole, and the rarely-done Dvorak sonatina in G major, composed during the Czech master's American sojourn in 1893, and containing the dolorous *larghetto* often played separately under the title, Indian Lament. The player's spirit, refinement, and exceptional instinct for rhythm and phrasing stood out in his treatment of the classical Nardini. The Dvorak was done with folk feeling, which suited its spirit well. The Lalo did not seem as fully mastered.

The accompaniments of Walter Robert were exceptionally fine.

Ernö Balogh Returns

In his annual Town Hall recital, on Oct. 9, Ernö Balogh, except for his final group contented himself with items wherein his musicianship, able technic and breadth of interpretation might be demonstrated. His opening section embraced two Mozart numbers, a gigue and the A flat Romance, and the D major sonata of Hayden,; technical accomplishments were especially apparent in the Haydn opus.

His second group was all-Debussy and comprised the prelude Pour le Piano,

Photo by Toppo

LOTTE LEHMANN *ALEXANDER KIPNIS*

La Sérénade interrompue and La Cathédrale engloutie. That air of mystery and subtle tonal palette so necessary for an authoritative reading was always at the pianist's finger-tips and he delighted his auditors by his impressionistic approach, in a word a cerebral offering. The C major organ toccata of Bach-Busoni was set forth with wizardry, particularly the concluding fugue. After the intermission came a Marx prelude and Rachmaninoff's G minor prelude followed by six concert etudes of Beryl Rubinstein, Prokofieff, Eugene Goossens, Schloezer, Mendelssohn and Liszt, a composite portrait of varying moods.

Kato Havas in Bow

Kato Havas, 13-year-old violinist from Hungary, made her New York recital debut in Carnegie Hall on Oct. 10. The young and attractive player proved to possess substantial talents, though at times there was some lack of richness in her tone, and also of the large line in her conceptions of musical works. Corelli's La Folia variations were done skillfully and there was folk interest in Dohnanyi's Ruralia Hungarica as offered. The Mendelssohn concerto had a competent portrayal. The evening closed with interesting Roumanian dances by Bartok, and works of Liszt-Milstein and Hubay. The reception from an audience including many compatriots was warm. Arpad Sandor assisted ably at the piano.

Alexander Kipnis in Recital

A serious artist, Alexander Kipnis, Metropolitan baritone, gave a serious program at his Town Hall recital on Oct. 10 accompanied pianistically with intuition and finish by Celius Dougherty.

The rare interpretative gifts and singing skill of Kipnis served to make reparation for some vocal shortcomings, which were easily forgotten through one's absorption in the meaning and eloquence given by him to everything he presented. His conceptions and delivery were a valuable lesson in recital art.

Two Mozart operatic arias—models of singing style—opened the program. They were from Die Entführung and Don Giovanni (Leporello's Catalogue aria).

Followed the infrequently heard six Biblical songs by Dvorak, music intensely sincere and touching. Other outstanding moments came in several songs by Wolf, Moussorgsky, and the closing scene from the latter's Boris Godounoff.

In an English-American group by Thomas F. Dunhill, Martin Shaw, Clara Edwards, J. Michael Diack and Samuel Barber, the last-named furnished the most impressive contribution with his appealing and finely factured Sleep Now.

The recital was the first in the concert series undertaken this season by Charles L. Wagner.

Felix Knight Sings

After winning popularity in radio and appearing as opera and orchestral soloist on the Pacific Coast, Felix Knight, tenor, gave his first New York recital, inaugurating a tour of the country, in Town Hall on Oct. 11. A personable figure on the platform, Mr. Knight has fine mastery

Photo by Leon Elzin

ARNOLD BELNICK and RONALD MURAT

at a lesson given the violinist in his teacher's studio. Mr. Belnick made his debut in Town Hall, New York, on Oct. 15 and on Oct. 20 appeared at Wilkes-Barre, Pa. He was soloist with the Columbia Symphony Orchestra, under Howard Barlow on Oct. 30 and is to make several recordings. Mr. Belnick appeared on the Columbia Concert of the Air on Aug. 26.

MAURICE

EISENBERG

'CELLIST

Professor of the Class Casals at the Ecole Normale de Musique, Paris, will concertize and teach in America throughout the season.

His Master's Voice Records — Trios with Hephzibah and Yehudi Menuhin

To Whomsoever It May Concern:

Recognizing in him at the time a rare talent (now come to fruition) I invited Maurice Eisenberg to come to Spain to study with me some twelve years ago, and our close musical relationship since, over the years, has been continuous. During this time I have propounded to him my traditions, my discoveries, my preferences in violoncello technique, and amenities which constitute my interpretive conceptions.

Added to this is the natural warmth of his style, and his brilliance throughout the solo literature of the violoncello. He is an interpretive artist in his own right, and his individuality as an artist combines a rare depth of musical message, with fine virtuoso finish.

He is in charge of the Class Casals at the Ecole Normale de Musique in Paris, which, of course, reflects my opinion of his ability as a pedagogue.

(Signed) PABLO CASALS

1939-40 Third American Tour

New York Recital at Town Hall, Friday Eve., January 26, 1940

Management:

NBC ARTISTS SERVICE, RCA Bldg., New York

(Concerning classes and instruction address personally care of the above management)

Favorite Artists and Newcomers Heard in Manhattan

Photo by Apeda

KATHERINE BACON *ERNO BALOGH*

of phrasing, legato; there were polish and grace in his voicing of old Italian airs by Stradella and Cavalli, Lieder of Strauss and Brahms, English songs by Hageman, Warren and Dunn, a Negro Spiritual, and works by Debussy and Obradors. Especial successes were won with Strauss' Hoffen und wieder verzagen and Brahms' O liebliche Wangen. Mr. Knight is a cultivated singer well adapted to the more intimate type of recital. Philip Jeffreys was a dependable accompanist.

Dorothy Bacon in Debut

Dorothy Bacon, Swedish-American contralto, made her debut at the Oct. 12 matinee in Town Hall offering an unhackneyed list. Following the aria of Polissena from Handel's Radamisto, Miss Bacon offered songs of Arne, Hughes, Bishop and an arrangement by her accompanist Conrad Forsberg of Morley's It Was a Lover followed by Lieder of Schumann, Brahms, Wolf and Trunk, some Sibelius, Sjögren and Borresen and as a finale the Gerechter Gott aria from Wagner's Rienzi. The newcomer showed a large voice that possessed much likeable color in the middle register if not always expertly produced. The Scandinavian group and some of the Lieder demonstrated interpretative potentialities. Mr. Forsberg was a somewhat obstrusive accompanist. The audience was applausive.

Large Audience Hears Ellen Repp

A four-language list was presented in Town Hall on the afternoon of Oct. 14 by Ellen Repp, contralto, who has appeared in solo recital and as oratorio soloist. Miss Repp, before a large and appreciative audience, opened her list with Lieder of Schubert, including Die Allmacht, French items of Chausson, Fauré and others and five Grieg numbers in Norwegian. Her final bracket embraced items of Griffes, Dagmar Rybner, John Haussermann, Douglas Moore and Alice Barnett. Miss Repp possesses a luscious voice, warm in texture and of wide range. Interpretatively she was at her best in the Grieg and some of the Schubert, but throughout her list she showed much musical intelligence. Stuart Ross at the piano was a capable and scholarly accompanist.

Arnold Belnick in Violin Program

Sunday afternoon (Oct. 15) saw Arnold Belnick, young violinist, a pupil of Ronald Murat, and winner last season of a national radio prize, giving a Town Hall recital with his teacher at the piano. A definitely favorable impression was again gained of the youthful artist's talents, as he played a little known sonata in C minor of Geminiani with much contagious vitality, enthusiasm and a tone of unusual lyric warmth. The performance seemed to be in the style of its period, the early eighteenth century idiom delightfully reproduced. In Mozart's lilting concerto No. 4 in D minor, a crisper and tonally lighter approach was used, with the loss of some mellowness in quality, but a gain of sprightly verve. The following groups included the adagio and fugue from Bach's solo sonata No. 1, in G minor, miscellaneous pieces by Bloch, Brahms and Szymanowski, including the latter's arrangement of the Paganini Caprice No. 20. Mr. Belnick revealed that his artistic assets are growing, with the fine musicianship of Mr. Murat contributing not a little of tradition and taste to his recital program. There was warm applause and several extras.

WILLEM NOSKE

David Sackson in Solo List

Having appeared here previously in chamber music and sonata programs, David Sackson, violinist, gave a late matinee solo program in Town Hall on Oct. 15. To him fell the honor of the first offering this season of Bach's chaconne. His list also included Fauré's sonata in A minor, Prokofieff's second concerto, Corelli's La Folia and Saint-Saëns' Introduction and Rondo Capriccioso.

With Milton Kaye at the piano, Mr. Sackson impressed as a substantial musician. Fluent technic marked his Bach while the Prokofieff, an imaginative score albeit somewhat extensive, was played with skill and understanding, Mr. Kaye giving an excellent account of the piano reduction of the accompaniment. The Fauré sonata was delivered with keen appreciation while the Saint-Saëns again demonstrated his technical accomplishments. Mr. Kaye was an able associate.

Roger Aubert's Piano Offerings

Reappearing in Town Hall, where he had been heard in debut last season, Roger Aubert, young Swiss pianist, on Oct. 15 played a program of original make-up with characteristic vigor and personal flair. Mr. Aubert earned respect for his wholehearted devotion to the spirit of his scores. Beginning with the Bach Chromatic Fantasy and Fugue, a Chopin group (four etudes, Ballade No. 3, Waltz in D flat, and Barcarolle in F sharp), played with warm and seizing tonal coloring in legato passages, bravura brilliance and technical forcefulness, Mr. Aubert offered two American novelties, Three Visions by William Grant Still, Negro composer, and an Exotic Dance by Alexander Steinert, of Boston. Followed then the Liszt "Dante" fantasia quasi sonata, a Granados item and the Ritual Fire Dance by De Falla. Mr. Aubert scored particularly in the more romantic pages of the turbulent Liszt work, and his playing of Spanish music had charm and poetry. At the close several encores were granted, the audience being warm in its appreciation of the young pianist's work.

ELSA BAKLOR

Photo by Russell Ball

ROGER AUBERT *FELIX KNIGHT*

Katherine Bacon Opens Cycle

That sterling English pianist, Katherine Bacon, one of the most serious artists before the public, made a welcome return to the metropolitan public with her Town Hall appearance on Oct. 16.

For this occasion, she gave the first of seven recitals devoted to the thirty-two sonatas by Beethoven, a series she presented also in 1927.

Like Toscanini, with his Beethoven cycle this season, Miss Bacon is not doing the compositions in chronological order, but arranging them with a view to proper contrast, so that there is variety as well as climax at each concert.

The opening seance had the sonatas in A flat, opus 26 (with funeral march); Les Adieux, opus 81-A, E flat; D minor, opus 31, No. 2; and Appassionata, opus 57.

At this late day, it is merely repetition to say that Miss Bacon showed full mastery of her subject, musically and intellectually. Deep absorption and fine formality were outstanding character-

(*Continued on page 14*)

Frances Blaisdell and Lois Phelps Start Musical Adventures Series

The initial program of the season of Musical Adventures, Mrs. Harold Vincent Milligan, president, held on Oct. 20 in Steinway Hall presented Frances Blaisdell, flutist and Lois Phelps, pianist, in joint recital with Irene Gruenberg as accompanist for Miss Blaisdell. Elsie F. Rogers arranged the program which was opened by the flutist and pianist with Telemann's F major sonata, played with good ensemble and dexterity by both artists. Three movements from Bach's B minor suite was given a sensitive reading by the two artists. Miss Phelps offered Rameau-Godowsky, Paradies and Mendelssohn works with fluent technic and sonorous tone.

Photo by Apeda

FRANCES BLAISDELL

Miss Blaisdell's solo offerings included a Godard allegretto, Debussy's Syrinx, for flute alone, and Chaminade's concerto, all played with notable tonal coloration, expressiveness and admirable phrasing. She again disclosed complete realization of the instrument's potentialities.

A second piano group, of Scriabin, Glinka-Balakireff and Dohnanyi, prefaced Walter Gieseking's sonatine in E major for both instruments. Encores were demanded of both participants.

H. A. S.

GUILA BUSTABO

TOURING EUROPE THIS SEASON

Appearing in Recital and as Soloist with Orchestra

•

IN AMERICA
October 1940

Management: NBC ARTISTS SERVICE, RCA Bldg., New York

Many Recitals in Manhattan Halls

(Continued from page 13)

istics, combined with feeling and fancy. An easy and comprehensive skill in execution was another noticeable asset. All those qualities made an impressive hit with the listeners.

Lotte Lehmann's Return Welcomed

Delighted auditors crowded every available space in Town Hall on Oct. 17 for the evening ministrations of popular Lotte Lehmann, who at some time in the not distant future will be a full-fledged American citizen.

The great gifts of Mme. Lehmann came to hearing admirably as usual, and stirred her followers throughout the program of notable numbers. Every example emphasized the artist's rare intelligence and understanding, affecting delivery, and infinite capacity for expressing moods and tonal modulation.

One could gather no end of emotional stimulation and pleasure from the Lehmann performances of Der Lindenbaum and other Schubert music; compositions by Brahms and Schumann; and four excerpts from the unfamiliar (grippingly characterized) Cycle of Songs and Dances of Death by Moussorgsky. The last named group was done in excellently dictioned English.

Mme. Lehmann triumphed completely and was feted accordingly. Abetting her presentations with sympathetic partnership was the informed piano accompanying of Paul Ulanowsky.

Rachmael Weinstock in Debut

Although he has appeared previously as first violinist of the Manhattan String Quartet, the Town Hall recital on Oct. 18 was Rachmael Weinstock's debut as a solo player. With Paul Creston as pianistic associate, Mr. Weinstock presented the D minor sonata (op. 108) of Brahms, Mozart's A major concerto, Wieniawski's Polonaise Brillante in A minor and the initial hearing of Mr. Creston's Suite. The program also held Bach's G minor sonata for violin alone.

The new score again reveals Mr. Creston's clever craftmanship. The opening prelude is followed by an air, attractive and with comparatively simple accompaniment, and concludes with an energetic rondo. Both composer and interpreter were acclaimed.

Throughout his program, Mr. Weinstock played with an agreeable tone and technical skill. If his readings were somewhat restrained in style, his previous acquaintanceship with ensemble work may be responsible. Substantial musicianship and a scholarly approach were manifest in his delineations.

Edwin Ziegler Makes Bow

In the newly decorated and refurbished Carnegie Chamber Music Hall and before a large audience on Oct. 19, Edwin Ziegler, Kansas lyric tenor, made his debut with Kenneth Walton, composer-pianist, at the piano. Opening his four-language program with a Bach aria, Mein liebster Jesus ist verlorn, Mr. Ziegler then essayed a group of Lieder by Schubert and Richard Strauss and then offered French items of Duparc, Debussy, Chausson and Georges. Following the intermission five songs of Moussorgsky, Gretchaninoff, Arensky and Rachmaninoff were sung in Russian. The concluding group, in English embraced items by Mr. Ziegler, his accompanist, Bantock, Griffes, Holbrooke and Jessie Moore Wise.

It was an ambitious and taxing list. Mr. Ziegler has just returned from five years in opera and concert abroad. The voice has many moments of lyric beauty and is especially attractive in the low register and softer passages. As an interpreter, he was at his best in the Schubert songs and Georges' Hymn to the Sun. The audience was approbative.

Irene Rosenberg, Child Pianist

The young seem to be unusually prominent this season in Town Hall. Irene Rosenberg, a vigorous and well-developed pianist of 11 years, bowed there on Oct. 20 in a list including Beethoven's Sonata Pathétique, works of Rameau, Bach, Mendelssohn, Chopin, Debussy, Leschetizky, Liadoff and Weber. Miss Rosenberg has a good technical foundation, much force of personality and a tendency to hew directly to the core of music, without superficial refinements. If she had not yet learned to feel all the emotions expressed in Beethoven's work, where some excesses of dynamics were in evidence, she was particularly successful in two etudes and the Rondo Capriccioso by Mendelssohn. With further maturity, her applauded playing should develop into keyboard performances of individuality. She is a pupil of Sascha Gorodnitzki.

MISCHA ELMAN with Mrs. Elman and their children Nadia and Joseph, returned to New York on the SS. Argentina, Oct 16, following a South and Central American tour, during which the violinist played forty concerts in Panama, Trinidad, Venezuela, Peru, Chile, Argentina and Brazil. Elman broadcast twice from Buenos Aires and played nine recitals in the Colon Theatre there.

Trapp Family Choir Returns

Saturday afternoon (Oct. 21) saw the delightful and intimate music-making of the Trapp Family Choir again on the Town Hall stage. Aristocratic Mme. Maria von Trapp and her seven children, Joan, Agathe, Martine, Hedwig, Maria, Werner and Rupert, members of the former Austrian nobility, democratic to the extent that the ladies appear in a variety of peasant costume, brought back their invigorating yet simple performances of old vocal and instrumental music under Dr. Franz Wasner's direction. The accomplished polyphonic singing of the group was heard in works of Aichinger, Palestrina, Monteverdi, Morley, Mozart, Brahms, a medieval poem set by Dr. Wasner, and folksongs from Sweden and various Austrian provinces, the latter as fresh and fragrant as could be desired. Especially interesting was the group of old music played on recorders, assisted by spinet and viola da gamba, including Telemann and K. F. Fisher scores. Amateur yet professional music-making in the best sense of the word, these offerings were avidly applauded.

Willem Noske Makes Debut

A standard list, embracing Corelli's La Folia, Bach's sonata in G minor for violin alone, the Wieniawski D minor concerto and shorter items of Dvorak-Kreisler, De Falla-Kreisler, Suk and Szymanowski, made up the list for Willem Noske, young Netherlands violinist, whose debut was made in Town Hall on the evening of Oct. 21. With Brooks Smith as a competent associate, the newcomer displayed a tone of good proportions, a scholarly approach to his works and a tendency toward rubato, especially in the Bach and Wieniawski numbers. He was heartily greeted by a large audience.

Thomas Opens Series

That excellent song stylist, John Charles Thomas, native baritone, gave the first in a series of programs in Town Hall on Oct. 22. Mr. Thomas, in five programs, is to present song literature of different nations. His initial program was Gallic in content, ranging from Chanson Religieuse, a troubadour song of the thirteenth century by Riquier, to scores of Debussy, Bax, Ravel and others. French songs are not strange to this Metropolitan baritone, who occasionally lists them for his New York recitals. Indeed, he may be said to have a particular flair for them. Master of the long phrase, possessor of a tonally opulent voice and admirable musician that he is, Mr. Thomas is also an eminent interpreter.

The Mannes Music School

David and Clara Mannes, Directors

announces

TWO LECTURE COURSES BY HANS WEISSE

I. Three Lectures for Teachers and Composers Suggesting a New Way of Teaching Harmony

Dr. Weisse will demonstrate certain limitations of conventional harmony teaching, as well as give a critical survey of the movement and modern doctrines of Schönberg and Hindemith. In conclusion suggestions will be given for a more practical and adaptable way of teaching harmony.

Monday evenings, November 6th, 13th and 20th, at 8:30

Terms for the 3 lectures $2.00

II. Three Lectures on Coherence in Music; for Teachers, Composers, and Performers

The lectures will be devoted to (1) Melody, (2) Form, (3) The interrelationship of melody and form. The purpose is to present the essential musical factors which constitute coherence in composition.

Monday evenings, December 4th, 11th and 18th, at 8:30

Terms for the 3 lectures $2.00

157 East 74th Street, New York, N. Y. Butterfield 8-0656

Steinway Piano

Arnold Schoenberg
Leopold Stokowski
Edgar Varese
Merle Armitage
Arthur Lange
Richard Drake
Saunders

—and other celebrities

are writing articles for the coming 1940 edition of

MUSIC and DANCE IN CALIFORNIA

A comprehensive survey and Who's Who edited by

Jose Rodriguez

For information, address:
Bureau of Musical Research
William J. Perlman, Director
5617 Hollywood Blvd.,
Hollywood, Calif.

Illustrative of these attributes was the manner in which he achieved that nicety of style in his opening item and then contrasted the mood with the air from Grétry's Les Deux Avares, a robust, sly number. Or César Franck's Procession, a number wherein sensitive appreciation is the keynote of its delineation, or Saint-Saëns' Danse Macabre. Lemaire's Chanson à Manger, a rollicking item and Pierné's Mignonne, or Fauré's Larmes, these are but excerpts from the long and eclectic list that he augmented by generous encores of arias and other songs, and in which Carroll Hollister proved a truly notable associate artist. The large audience was ovational in its reception of both.

Elsa Baklor in Folksongs

Elsa Baklor, Baltimore soprano, on Oct 22 returned for another Town Hall recital, in which folksongs again formed the final groups, done in costume. Miss Baklor, whose lyric voice was at its best estate in numbers of definite vocal line such as Scarlatti's Qual farfaletta, offered several Mana-Zucca items, with the composer in a loge acknowledging applause. The list included also works of Respighi, Duparc, Thomé, Liszt, Strauss, and an aria from Thais, besides an engrossing collection of Spanish and Hungarian Gypsy songs. Piquancy and temperamental flair were marked in the folk numbers, and the undoubted personal appeal of the soprano's singing came in for its due measure of applause. LeRoy Evans was at the piano.

N. Y. Orchestral Season Begins

(*Continued from page* 10)

many years, a superb performance of excerpts from Götterdämmerung (Rhine Journey, Funeral Music and Immolation) specially arranged by John Barbirolli. To connect the various episodes, he used appropriate passages from the rest of the score, and did so with sure artistic instinct and altogether impressive effect.

The performance itself was one of the most fervid and uplifting ever given at Carnegie Hall by any orchestra and conductor. The listeners felt the sweep and climacteric power of the reading, and roars of applause followed the last measures for many minutes.

However, it was not only the interpretation and execution that brought the ovation, but also the surprising and irresistible singing of Helen Traubel, American soprano. She threw herself into the delivery of the Brünnhilde music with complete temperamental drive and understanding of the dramatic import and style. Her voice rang forth in rich volume and quality, and surmounted even the fullest utterance of the orchestra. It was a memorable achievement and puts Miss Traubel in line as a first rank candidate for the roles of Brünnhilde and Isolde.

The rest of the concert listed the Tannhäuser Overture, Parsifal Good Friday music, and Meistersinger selections.

Bartlett and Robertson Will Fulfill Engagements

Ethel Bartlett and Rae Robertson, duo-pianists, have notified Columbia Concerts Corporation that they will fulfill their proposed tour engagements in the United States this season. Mr. Robertson is not, as reported, a reserve officer in the English army and does not expect to be called for military service unless the age for conscription is raised, which does not seem probable for some time, according to word received by his managers.

Crooks Returns After Tour

Richard Crooks, Metropolitan Opera tenor, is returning from South Africa, his tour having been interrupted by the European hostilities. He sailed on a Japanese freighter for Buenos Aires and from there expects to take a plane to Miami, from where he returns to New York. He sailed from Los Angeles in April and after completing his second tour of Australasia, went to South Africa. Thirty concerts in Scandinavia and Holland were cancelled owing to the war.

Photo by Larry Gordon

MR. and MRS. LAURITZ MELCHIOR

as they arrived in New York on Oct. 14 on the SS. Kungsholm. The Metropolitan Opera tenor and his wife flew immediately to San Francisco, where he appears with the opera company there before starting an extended concert tour and then rejoining the Metropolitan. During the summer he appeared at Covent Garden, in Stockholm and at the Royal Opera in his native Copenhagen. He also was soloist there with a chorus of 800 voices representing glee clubs of thirty-four countries.

Photo © Moffett

TITO SCHIPA

opened the San Francisco Opera series as Des Grieux.

San Francisco

(*Continued from page* 6)

Debuts awaited at the moment of writing are those of George Stinson, former highway patrolman discovered by Merola two years ago, who will make his first appearance anywhere as Canio, and Dusolina Giannini, singing for the first time with the San Francisco Opera as Santuzza.

The season will continue with two performances of Rigoletto (Tibbett, Pons and Frederick Jagel); Lucia di Lammermoor (Pons and Schipa); Otello (Martinelli, Rethberg, Tibbett); Traviata (Novotna, Nino Martini and Tibbett); Barber of Seville (Pons, Martini, Cordon and Bonelli); Fidelio (Flagstad, Melchior, Huehn, Destal, Boerner, Kipnis); and Trovatore (Martinelli, Rethberg, Meisle, Bonelli, Cordon, Votipka). There will also be a repeat of Walküre with a cast very different from the first. Flagstad will sing Brünnhilde and Lawrence Sieglinde, Fred Destal will make his local debut as Wotan, Glatz will be the Fricka, and McArthur will conduct.

Musicians Arrive from Europe

Arriving on the SS. Washington on Oct. 12 were Artur Rubinstein, Polish pianist, and Paul Robeson, baritone. Mr. Rubinstein will fulfill forty engagements during his tour.

The Trapp Family Choir arrived from a tour of Sweden on Oct. 7 on the SS. Bergensfjord. Following their Town Hall, New York, concert on Oct. 21, they started a ten-week tour that takes them as far West as Missouri and to South Carolina in the South.

Among the passengers on the storm-battered SS. President Harding was Arthur Carron, tenor, of the Metropolitan.

Serkin Detained Abroad

Rudolf Serkin, pianist, now in Switzerland, has been unable to obtain a passport visé and has cancelled his appearance on November 8 in the Town Hall Endowment Fund Series, according to George V. Denny, Jr., president of Town Hall. He was to have been soloist with the New Friends of Music Orchestra that evening, inaugurating the series.

ALTHOUSE
TENOR
Metropolitan Opera
VOICE TECHNIC—INTERPRETATION—STYLE
Studio: 260 W. 72nd St., N. Y. TR. 7-3528
Mgt. Haensel & Jones, 113 W. 57th St., N. Y.

ISO BRISELLI
"Young Violinist Among the Elect"
Concert Management Arthur Judson, Inc., 113 West 57th Street, New York

DR. RUDOLF RETI
PIANIST—COMPOSER—TEACHER
49 East 83rd St., N. Y. C. RH. 4-8946

PAULA GONTARD
Soprano
TEACHER OF SINGING
131 Riverside Drive, New York City

VIOLA PHILO
SOPRANO
Personal Representative: B. Mary Pingle
Steinway Hall, 113 West 57th St., N. Y. C.

PROF. ANGELA WESCHLER
Classes for Teachers and Concert Pianists
New York College of Music
Studio: 215 W. 91st St., N. Y. SC.—4-7678

LOUIS DORNAY BETSY CULP
Only teachers of LUCILLE MANNERS
344 W. 72nd St., New York. TRafalgar 7-4999

VIVIAN DELLA CHIESA
SOPRANO
Management: NBC ARTISTS SERVICE
R.C.A. Bldg., New York

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Colonial, N. Y. C. TRafalgar 7-2000

OPERA—CONCERT—ORATORIO
NINO RUISI BASSO
Pers. Rep. G. D'Andria, 1004 Carnegie Hall, N. Y.

JOHN HERRICK
BARITONE Personal Direction: B. Mary Pingle, 1006 Steinway Hall, N. Y. C.

MAX ALTGLASS
TENOR METROPOLITAN OPERA ASSOCIATION
ONLY TEACHER
of the World's Famous Soprano
MARIA MULLER
AND OTHER METROPOLITAN OPERA and EUROPEAN CELEBRITIES
415 Central Park West, N. Y. ACademy 2-6601

Mme. BAYER-LEE
Several years assistant to Stockhausen. Correct Tone Production — Necessary Musicianship — Repertory in Several Languages.
TEACHER OF SINGING
Method Manuel Garcia
Artists—Teachers—Beginners
526 West 113th St., N. Y. C.
Tel. CA. 8-1096

H. MAURICE JACQUET
INTERNATIONALLY KNOWN CONDUCTOR, COMPOSER AND VOCAL COACH
Author of "How to Play with Your Voice"
has re-opened his new studios at
57 West 58th St., New York City Tel. PLaza 3-5865

Chicago's Autumn Concerts Thronged

(*Continued from page 3*)

in many years and the Woman's Symphony's initial concert brought to the same locale more devotees than heretofore.

The Don Cossack Russian Male Chorus and the presentation of Peruze, a Greek opera by Theo. Sakellarides, attracted audiences of huge dimensions on the afternoon and evening of the same day at the Civic Opera House. Fritz Kreisler's annual recital in Orchestra Hall was also witnessed by a greater number than in many a season, and local aspirants to fame drew the multitudes to their individual recitals.

Decidedly the troublesome times Europe is once again suffering have brought new life to our shores.

San Carlo's Fortnight Stay

The two-week engagement of Fortune Gallo's operatic forces was a succession of musical joys for opera-goers, with the San Carloans appearing in standard operas superbly produced at prices well within the purse of every one. Annually the San Carlo Opera Company pays us two visits—one in the autumn on their way to the Pacific Coast and again in the spring on their return to their home port, New York, where recently they appeared at the Centre Theatre. To review each performance singly seems unnecessary and, in congratulating collectively the members of the entire personnel for the fine homogeneity of ensemble and solo work, we again pay tribute to this national institution so greatly responsible for the annual increase in the love of opera throughout this country of ours.

Symphony Season Begins

The forty-ninth season of Chicago Symphony Orchestra concerts was most auspiciously opened with a program comprising the works of two big B's—Brahms and Beethoven—and included also a lesser known B, Michel Brusselmans, whose Suite after the Caprices by Paganini received first performance in America, as well as the Strauss rondo, Till Eulenspiegel's Merry Pranks.

Thirty-five years' service at the head of the same orchestra is a record hard to match. Annually Frederick Stock seems to return to the podium younger in appearance and more alert in his command of his phalanx of virtuosi. Stock's popularity in the past thirty-five years has grown yearly even in these days when some enjoy prima donna conductors, judging music by the eye instead of the ear. Stock's keen musicianship and profound knowledge of the subject matter have made him one of the foremost purists among symphony leaders and his scholarly reading of the Eroica symphony cannot have failed to produce a reaction completely in favor of our premier orchestra and conductor.

With the orchestra's personnel practically unchanged (only three new men engaged) Dr. Stock felt that a novelty could be performed at the opening program— an innovation at these functions. Sure of his forces and with but few rehearsals, he led his men to victory in Brusselmans' exquisite suite. It is filled with difficulties for every section, since the French-Belgium composer, though following Paganini's original themes, has orchestrated them for the various choirs, giving as much attention to the woodwinds, brass and the percussion instruments as to the violins. Even modern instruments not dreamed of in the days of Paganini have a place in Brusselmans' instrumentation and the entire composition pulsates with gaiety and simple humor. The enthusiasm of the public towards the new work indicated the pleasure derived from an opus that is well worth programming often.

Jerzy Bojanowski Engaged by Chicago Opera

Jerzy Bojanowski, Polish-American conductor, has been secured by the Chicago City Opera Company to conduct several performances of the regular repertoire besides Halka, the Polish opera by Moniuszko, to be produced with Jan Kiepura and George Czaplicki in the leads. Before coming to America, Mr. Bojanowski was director of the Warsaw Symphony and Grand Opera Company.

JERZY BOJANOWSKI

Photo by Kaufmann & Fabry

RECITAL HALL IN THE AUDITORIUM BUILDING, CHICAGO, in use throughout the season for recitals, concerts, dramatic and operatic performances. In addition to excellent acoustics, it has 430 seats with unobstructed view of the stage, two sets of curtains and sliding drapes on the stage, modern indirect lighting, eleven spotlights and a three-color combination of footlights. Fresh air is forced into the hall uniformly and old air drawn out by an enormous fan.

A great admirer of Miaskowsky, Stock featured the Russian composer's sixth symphony (E flat minor) at the second program, which listed also the Tchaikovsky F minor symphony, No. 4, and, as a delightful preface to the heavy compositions that followed, Liadoff's *tableau musical*, Baba Yaga.

Don Cossacks Score

The Don Cossack Russian Male Chorus, celebrating this year its fifteenth anniversary, came to the Civic Opera House under the management of Harry Zelzer, singing a program of colorful songs with that richness of sonority and loftiness of pianissimo that has endeared them to concert-goers these many years. A return engagement was announced for Oct. 29.

Kreisler Returns

Year after year the Bertha Ott Concert Management brings Fritz Kreisler to Chicago. Annually the newly naturalized French citizen gives us reason to call him emperor of the violin, notwithstanding the fact that he has been before the public for several decades. His unsurpassable mastery of the bow, the beauty of his tone, the finesse and aristocracy so long admired in his playing were predominant factors in arousing his listeners to a pitch of enthusiasm seldom witnessed even at a Kreisler recital.

Peruze Sung in Greek

A Greek opera, Peruze, by the Hellenic composer Theo. Sakellarides, received first presentation at the Civic Opera House, Oct. 15. Jean Fardulli, who last year produced a Greek opera for the first time on the American stage, supervised the performance besides singing the role of the King of the gypsies. Many talented singer-actors were brought to light in a cast that included only four professionals—Marion Schroeder Booras, entrusted with the title role; Minas Booras, as Petros, the fisherman; Manuel Baroumis, who as Thanos gave reason for his engagement with the Chicago City Opera this season, and Fardulli. A chorus of some 180 fresh voices and a small orchestra conducted by Nicholas Varzos and a first class *mise-en-scéne* created by Bernard Cantor contributed in making the premiere a gala affair. Musically, the opera is unpretentious, its pleasing tunes reminiscent and the general scheme of sufficient merit to welcome its mounting by the Greek opera company.

Woman's Symphony's Opening Concert

The Woman's Symphony Orchestra has since its inception performed in many theatres and this year is holding forth in Orchestra Hall, the home of classical music. At its first concert this body of feminine players rose to heights in Mendelssohn's Italian symphony, playing with marked delicacy, charm and beauty, phrasing impeccably and coloring the lovely themes with varied hues. Izler Solomon, now the regular conductor, has accomplished wonders in transforming a mediocre orchestra into an instrument capable of effectively expressing the meaning of a composition and bringing out all its beauties instead of merely playing notes as in the past. Solomon's enthusiasm has been an inspiration to

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

OSCAR W. ANDERSON
CONDUCTOR
TRI-CITY SYMPHONY ORCHESTRA

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
May Johnson, Personal Representative,
805 Orchestra Bldg., Chicago, Ill.

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3414 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

RUDOLPH GANZ
Booking 1939-40
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

GUIOMAR NOVAES
Famous Pianist
Now Booking Season 1939-40

Mgt. HAENSEL & JONES

the women, who performed with zest and ability a program constructed in such manner as to bring forth new qualities that place the Woman's Symphony Orchestra today in a class by itself among similar organizations. Two soloists who have long been favorites with the Chicago public, Edith Mason and Mario Chamlee, further enlivened the gala evening by their fine singing of solos and duets.

Contest Winners in Award Recital

The first in a series of recitals by winners of the young artist contests of the Society of American Musicians under Bertha Ott's management brought forth Carol Silver, pianist, and Bertil Hillner, baritone, at Kimball Hall on Oct. 9. Miss Silver, a disciple from Howard Wells' class, won the 1936-37 contest when but thirteen years of age, but could not accept the recital award due to an injury to her hand. Completely recovered, the youngster displayed in the Mendelssohn Variations Serieuses the full gamut of her art in a well thought-out interpretation of brilliance and forceful dynamic effects. Fleet fingers and strong wrists, technic that fears no difficulties and musical insight far beyond her years are among her chief virtues. Mr. Hillner displayed to good advantage a fine baritone in classics and operatic arias, projecting the tone artistically, enunciating clearly and producing the impression of having been well schooled. Harriet Case is his able mentor.

Richard Czerwonky Plays in Milwaukee

Richard Czerwonky gave a violin recital at State Teachers College at Milwaukee, Wis., Oct. 26.

American Opera Society Presents Cadman Opera

Charles Wakefield Cadman's The Garden of Mystery was given under the auspices of the American Opera Society at the Drake Hotel ballroom, Oct. 17, and Edward Collins was presented with the David Bispham medal for his opera, Daughter of the South.

Lila La Motte Forced to Cancel Engagements

Due to an automobile accident, Lila La Motte, character actress, has had to cancel all her engagements until after the first of the year.

Howard Wells' Artist Students' Activities

October and November public appearances for young artists from Howard Wells' piano studio include the following: Oct. 9, Carol Silver, joint recital, under Society of American Musicians auspices; Oct. 9, Helen Schonlau, South Shore Music Club; Oct. 16, Roselle Bezazian, Musicians Club of Women and Ruth Cartwright, Evanston Music Club; Oct. 24, Willis Charkowsky, recital at Kimball Hall; Oct. 25, Leroy Umbs, recital in Milwaukee, Wis.; Oct. 31, Julian Leviton, Rogers Park Woman's Club; Nov. 2, Arnold Miller, Chicago Woman's Musical Club; Nov. 6, Willis Charkowsky, recital at Clinton, Ia., Nov. 9, Milton Treshansky at Rockford, Ill.; Nov. 19, William Sweitzer, recital, Kimball Hall, and on Dec. 10, Marie Greanias will give a recital at International House.

Music Clubs in First Programs

Josephine Swinney, Roselle Bezazian, Maryum Horn and Minnie Cedargreen Jernberg participated in the opening program of the Musicians Club of Women at Curtiss Hall, Oct. 16.

The Lakeview Musical Society's first program of the season was given in Winnetka at the home of Mrs. Walter F. Straub by Ethel Swindelle, contralto Esther Sopkin Lennert and Edith Aamods, pianists; Elizabeth Harting Percy, violinist; Maren Johansen Hattstaedt, soprano, and Peggy Hardin, flutist.

Toscanini Leads NBC Orchestra

Toscanini returned from Europe on Oct. 14 to conduct the radio orchestra which NBC had established three years ago for his first regular appearances on the air, and began his annual direction of his part of the series. He will conduct sixteen Saturday night concerts, eight now, and the rest at the end of the winter. The balance of the NBC Orchestra programs at Studio 8H in the RCA Building are under the batons of Bruno Walter, Désiré Defauw and Bernardino Molinari.

Toscanini chose a conventional list of numbers for his opening concert: Schubert's Unfinished Symphony, Haydn's Concertante, opus 84, Strauss' Don Juan, and the Respighi transcription of Bach's monumental Passcaglia and Fugue in C minor.

It is not the province of this review to repeat what has been written in the Musical Courier on countless previous occasions about the eminent Italian conductor, his interpretations, his consummate technic with an orchestra. As always, the readings seemed to be the ultimate in what the scores could offer in poetry, drama, and purely musical elements. The orchestra played with superb finish and tone.

The effect was as electrical as expected, and the invited capacity audience brought Toscanini to the platform repeatedly after each work, to receive the limit of tribute in applause.

Haydn's Concertante had as its solo features the polished and vital performance of Mischa Mischakoff, violin; Frank Miller, cello; Robert Bloom, oboe; and William Polisi, bassoon. All four are members of the orchestra.

Gilman Commemorated

An unusual honor was paid to a music critic at the second radio concert of Oct. 21, when in memory of the late Lawrence Gilman (of the New York Herald Tribune) the conductor programmed the Good Friday Spell from Wagner's Parsifal; and Samuel Chotzinoff, the intermission commentator of the symphonic series, broadcast a warm tribute to the deceased.

Toscanini and his players gave devoted and sensitive performance to their memorializing, particularly appropriate because Gilman had been a lifelong ardent Wagnerite, and consistent admirer of the Italian leader, about whom he wrote a book a season or two ago.

Another Wagner number was the Meistersinger Prelude, masterfully interpreted and pulsingly sounded. The strings of the orchestra are sheer perfection, and the other choirs hardly less so.

Opening the evening (these concerts begin at ten o'clock) Prokofieff's Classical Symphony made a bid with its fine lines and delicate satire, beautifully set forth by the conductor and the instrumentalists.

In Brahms' double concerto, Mischa Mischakoff (concert-master) and Frank Miller (new first cellist) gave convincing proof of superior skill and musicianship.

A local novelty was Night, symphonic suite by Templeton Strong, eighty-four-year old American composer long resident in Geneva, Switzerland. He wrote the work in 1913, and it has been done frequently in Europe, and also had hearing in California. On all those occasions, Ernest Ansermet was the conductor. (He brought the music to the attention of Toscanini last Summer.) Strong's score is subtitled At Sunset, Peasants' Battle March, In an Old Forest, and The Awakening of Forest Spirits. Entirely romantic, facilely melodious, and deftly scored, the agreeable composition made a highly pleasant impression.

L. L.

CARLOS SALZEDO WITH MEMBERS OF HIS HARP COLONY conducted during the summer at Camden, Me., for the ninth consecutive season. Back row, left to right: Luanne Yoder, Lois Bannerman, concert harpist; Musette Pollock, Lucy Lewis, head of the harp department at Oberlin Conservatory of Music; Marjorie Call Salzedo, seated; Mr. Salzedo, Grace Weymer, first harpist of the Syracuse Symphony and head of the harp department at the College of Fine Arts, Syracuse University; Frances Stainton, first harpist of the Baltimore Symphony; Marjorie Gibson, Emily Richardson. Front row, left to right: Martha Mayfield, Ruth Blane, Jean Herres, Joan Cummings, Marilyn Thompson, Eleanor Mellinger and Elizabeth McCarthy.

ALICE HUFSTADER

SOPRANO

Oratorio — Recital — Lecture Recital

EUROPEAN TOUR, 1938

"Her voice is an organ of beautiful timbre. Her taste is that of a genuine artist, and her sincerity and sensitiveness of performance make an excellent impression."
—*Uj Magyarsag, Budapest*

"She is well equipped to surmount the difficulties of interpretation presented by the varied moods of Schubert, Wolf and Mozart, and the tender subtleties of Duparc, Faure and Debussy, by a remarkably observed equality of emission. She possesses an accurate, agreeable and well-trained voice. We hope she will find at her future concerts an equally numerous and enthusiastic public."—*Jean Diuel, Guide Musical, Paris*

"We have already testified to the uncommon abilities of the American singer, Alice Hufstader, at her appearance with orchestra. Her recital this evening confirms our opinion that Alice Hufstader is a most intelligent and cultivated singer. The planning of the program in itself bespeaks artistic taste. With her warm and eloquent voice the artist succeeded admirably in transmitting the varying moods of her songs. The public thanked her for the beautiful program and deeply felt interpretations with heartfelt applause."
—*Pester Lloyd, Budapest*

"Alice Hufstader obtained a fervent success. She knows how to employ her gift of a beautiful and educated soprano voice."—*Il Piccolo, Rome*

"Her performance of Wolf's Verborgenheit, in particular, displayed a beautiful, highly-cultivated voice, which during the French and American compositions gained in flexibility, warmth and charm. She received increasing applause."—*Siegfried Kallenberg, Munchener Neueste Nachricht*

IN AMERICA
1939-40

11 E. 67 St., New York, N. Y.

New Publications

REVIEWED BY GUSTAV KLEMM

MUSIC FOR CHRISTMAS

Versatile Harvey Gaul turns to the Balkans for two of the loveliest carols written in recent years. ALBANIAN OX CAROL, text by Pietro Sehah, is for SATB with soprano obbligato. It tells of the great ox lowing and the Kolendrha, a special Christmas cake hung over country barns. The four-measure introduction is made memorable by its simple but tellingly effective setting of the phrase "Pigeons cooing." The companion piece, BALKAN CANDLE CAROL, also has a text by Pietro Sehah, and is equally beautiful. The soprano has a solo against the mixed voices. Written in 6/8 rhythm, changing to 4/4 in the dance-like refrain, there is much charm in the subtle shifts from F major to minor. Both carols have a rhythmic freedom, none of it difficult, that gives them a true distinction of strong folk flavor.

Also from the house of J. Fischer & Bro. comes ROCKING CAROL, arranged for SATB and TTBB and translated from the Czech by Edward Harris. A highly effective number, vocally, the singers tell of the "Little Jesus"—"We will rock you, rock you, rock you." The rocking seesaws between the upper and lower voices.

THIS IS THE WINTER MORN is an immensely stirring Christmas Processional, words by Osgood E. Fuller and music by W. A. Goldsworthy. Written for junior and senior choirs, there is clever interplay between the groups and telling effects are achieved in combination. Presenting no difficulties throughout the 12 octavo pages, there is a lovely episode after the modulation to F where the senior soprano, over a thinned choir, holds a prolonged Hosanna as a sort of obbligato. There is a series of final Hosannas not to be sung until the choirs are in their places. (J. Fischer & Bro.)

For Mixed Voices

FOR US A CHILD IS BORN (*Uns ist ein Kind geboren*). A truly fine edition of Bach's Christmas Cantata, with contralto, tenor and bass (or baritone) solos, in an English version, "fully protected by copyright," by Sydney Biden. THE CHRISTMAS BELLS, words by H. W. Longfellow, music by G. Darlington Richards. A stirring arrangement, replete with bell effects, the middle section containing a dramatic solo for tenor or soprano. (Galaxy Music Corp.)

SSA

HOLY DAY HOLLY CAROL. This lively Old Cornish carol has been treated to a varied, imaginative treatment by Channing Lefebvre who, in a footnote, observes that the nature of the tune suggests its suitability for dancing as well as singing. (Galaxy Music Corp.)

THE HOLY CHILD, words by Katherine S. Hayden, music by LOUISE SNODGRASS, is a delightful setting for three-part women's chorus of a simple and reverent Christmas poem. It has a vigorous, tuneful theme, and includes a most interesting modulation in a repeated phrase. There is a suggestion of lullaby in the rocking figure that underlies the writing, and there is a broad close. Piano accompaniment has a modern tincture of fourths in its harmonies. (Galaxy Music Corp., New York.)

BOURREE, from Second Violin Sonata, by J. S. BACH, arranged for three-part women's chorus by LOUISE SNODGRASS; words by SIR WALTER RALEIGH. One of the most popular and spirited of Bach's airs is here allied with a poem by the adventurous Raleigh beginning "If all the world and love were young," said to have been inspired by Marlowe's "Come live with me and be my love." At any rate, it makes a most enlivening and dainty piece of pastoral quality. Miss Snodgrass has done excellent and resourceful work in adapting Bach's polyphony to the various vocal lines. Piano accompaniment. (Harold Flammer, Inc., New York.)

SSAA

O THOU THAT TELLEST (from Messiah). One of the Bryn Mawr College Choral Series, arranged by Ernest Willoughy for SSAA, with the second altos singing a number of low F sharps and, in the penultimate measure, an E. (Carl Fischer, Inc.)

Songs

Frank LaForge has created three masterly transcriptions in his arrangements for soprano solo of Poldini's DANCING DOLL (Poupée Valsante), Alabieff's THE NIGHTINGALE (Le Rossignol) and TORMENT, based on Chopin's Etude, op. 25, No. 2. The French words to all three are by Georges Le Maitre Toupin, the English translations being the work of Ethel Zaugg. The first two mentioned are dedicated to Lily Pons, and one hopes she will soon include them in her repertoire. The valse is thoroughly charming. The Chopin transcription is dedicated to Emma Otero and poses a nice rhythmical problem.

Rebecca Neff Gooch comes forward with a set of four new songs, all for medium voice, the words also Miss Gooch's. None of them is difficult. The quartet consists of I DREAM OF YOU, MY PRAYER, VELVET BROWN and DESTINY. The latter has the showiest accompaniment, arpeggios in the right hand breaking over the left hand, the thumb of which carries the voice line almost throughout. The lyrics are not particularly original but succeed in pleasing by their simplicity. MY PRAYER is a ballad, two pages long, that should prove popular. (Carl Fischer, Inc.)

SUMMER NIGHT, words and music by L. H. FLOOD, is an atmospheric bit of nature painting depicting the waning of the summer night, with its myriad sights and sounds, its dreams of romance, and the coming of the day. The music includes some recitative-like passages, but has a rhythmic, swaying pattern. The vocal range is from D flat to G flat. (Edward Schuberth & Co., Inc., London, Sydney and New York.)

THE HEAVENLY MYSTERY, sacred song for voice and piano by BRUNO HUHN. Just from the press is this number, the text by Christina Rossetti, and dedicated to the composer's wife, Margaret. As in all of his vocal works, the melody is of nobility, with an interesting harmonic basis, varied and eminently practical. The soprano range is one octave, F to F; there is also a lower version from D-flat up an octave. (G. Schirmer, Inc., New York.)

For Two Pianos, Four Hands

That distinguished two-piano team, Bartlett and Robertson, should be able to do very nicely with the excellent PEASANT DANCE which Ernö Balogh has written and dedicated to them. There is a delightfully saucy, piquant quality about the work whose simple, unforced writing gives strength to the folksy character of its various themes. The composer's harmonic patterns don't always fall into all the expected grooves but there is no cacophony for the sheer (and perverse) making of it. (J. Fischer & Bro.)

SWING RHAPSODY. Running eight minutes and inscribed to Harold Triggs, Robert Elmore has written a finely pianistic tribute to the modern mood, replete with the full chords and rich harmonies one expects in works of this nature. If you like the Gershwin Rhapsody in Blue, you'll like this well-sounding opus, with its chattering, nervous, oblique opening theme finding a charming contrast in the quiet, richly chorded middle section in B major. The "swing" in the title is the only place you'll find it. SCHERZINO is by Homer Simmons and is dedicated to Lois and Guy Maier. A delightful, sprightly and saucy little number that bubbles along in a wholly refreshing manner. It abounds in scale passages. (J. Fischer & Bro.) RONDO MIGNON. Ernest Harry Adams has written a bright rondo containing clever interchanges of the theme between both hands, decorated with melodic embroidery. (Arthur P. Schmidt Co.)

For Orchestra

MILADY'S FAN is a delightful novelette by Quinto Maganini which, according to the blurb on the cover, was inspired by the irregular movements of a pair of windshield wipers. It all has to do with a modern young couple returning, in the rain, from a costume party. So much for the lavender-and-old-lace thoughts originally set up by the title! MOWIS is a melodious symphonic poem in miniature, the work of Harold Johnson, California-born. Dealing with the trials and tribulations of two characters out of American Indian folk-lore, the composition employs a unifying appoggiatura figure for the character of Mowis (Snow-Bridegroom) that threads through the entire work. (Carl Fischer, Inc.)

G. SCHIRMER

THREE SONGS BY SAMUEL BARBER

SLEEP NOW

Sung by Alexander Kipnis in his Town Hall Recital, October 10, 1939

" . . . one of the most absorbing songs to flow from the pen of a modern American composer."
—N. Y. HERALD TRIBUNE

"Poem and music are poetically integrated."
—NEW YORK TIMES

RAIN HAS FALLEN — High; Medium or Low — 50 cents

I HEAR AN ARMY — High; Medium or Low — 60 cents

High or Medium ..... 50 cents

G. SCHIRMER, 3 East 43rd St., New York MUrray Hill 2-8100

J. FISCHER & BRO.

EXCEPTIONAL SONGS

Till the Sandman Comes.....by Menotti Salta
Used by Lucille Manners

Come, Love, with Me.....by Vito Carnevali
Used by Margaret Speaks and Richard Crooks

Publications of Character

J. FISCHER & BRO. 119 W. 40th St., New York City

GALAXY MUSIC CORP.

Four Old Melodies
Arranged by
ESTELLE LIEBLING
for Voice and Piano

LA PETITE JEANNETON.....Old French-Swiss Ronde
O, DU LIEBS ÄNGELI.....German-Swiss Folk Song
DORMI, DORMI, BEL BAMBIN.....Italian-Swiss Folk Song
The above are with Original Texts and English Translations
WHITHER RUNNETH MY SWEETHEART?.....John Bartlet
Elizabethan Love Song

Galaxy Music Corporation, 17 West 46th Street, New York

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

Photo by Blackstone Studios

DOROTHY LAWTON,
head of the Music Library on East Fifty-eighth St., New York. She begins a course in Music Librarianship and Music History at the N. Y. College of Music on Nov. 6.

Lois Bannerman Opens Season With Orchestral Appearances

Lois Bannerman, harpist, opened her fall season as soloist with the New Haven Symphony in the Mozart concerto for harp and flute with Frances Blaisdell as associate artist. On Nov. 14 she is heard again in it with the Schenectady Symphony with Lambros D. Callimahos as associate. On Nov. 18, Miss Bannerman will have Lorna Wren as collaborator in the same work with the Nassau Philharmonic.

Miss Bannerman on Oct. 16 gave a joint recital with Herman Ivarson, Norwegian bass-baritone at State Teachers College, Frostburg, Md., and on Nov. 19 appeared at the Horace Mann School, New York. On Nov. 3 she gives a recital with Florence Manning, soprano, at Hofstra College, Hempstead, L. I.

Grobany in Opera

Benjamin Grobany, baritone, will appear on Nov. 2 with the Philadelphia La Scala Opera Company, in Madam Butterfly, its first offering of the new season. Giuseppe Bamboschek will conduct.

CHARLES REPPER
Composer-Pianist and Teacher
Music for: Piano; 2 Pianos; Voice; Inst. Trio; Orch. *Send for catalogs to:*
Brashear Music Co., 12 Trinity Ct., Boston

Philadelphia Men In Season's Debut

Orchestra Heard in Program of "Three B's" and Slavic Music —Opera Plans Listed

PHILADELPHIA.—The Philadelphia Orchestra, under the baton of Eugene Ormandy, opened its 40th season on Oct. 6 and 7 with a magnificent program of the three B's—Bach's suite No. 3 in D major, Beethoven's first symphony, and Brahms' second. The orchestra seemed in fine form and Mr. Ormandy conducted with great attention to detail, bringing out the many beauties of the scores with clarity. In addition to the regular program, Siegfried's Death Music from Götterdämmerung, was played in memory of Lawrence Gilman, who had written the program notes for the Philadelphia Orchestra for many years.

Slavic Interlude

A Russian program had been arranged for the concerts of Oct. 13 and 14, opening with an entr'acte from Khovanstchina, and followed by The Divine Poem by Scriabin. The latter work was virtually a novelty, as it was last given here many years ago. It is rather long and involved, but holds many parts of real beauty. Prokofieff's orchestral suite, Lieutenant Kijé, was another novelty, as it was the first performance by this orchestra, although the Boston Symphony had presented it here a few seasons ago without vocal solos. It consisted of 5 parts, The Birth of Kijé, Romance, Kijé's Wedding, Troika and The Burial of Kijé. Incidental solos were finely sung by Abrasha Robofsky, baritone. Written as incidental music for a Russian motion picture, the score is descriptive to a marked degree, and brings out the humor of the various episodes. Mr. Ormandy gave it an excellent readng. The Stravinsky Firebird suite closed the program, being performed in a masterly manner.

GIUSEPPE BALESTRIERI,
American lyric tenor, born in Milwaukee, will fulfill opera and concert engagements this season in the United States. He has been heard in opera in Europe.

OLD HARP SINGERS OF NASHVILLE, TENN.,
during a recent broadcast over CBS. The octet presents songs mostly from the Sacred Harp, a book almost a century old. Founded and directed by George Pullen Jackson, they appeared recently at the first International Congress of the American Musicological Society. Their repertoire includes folk music and psalmody of this country back to the seventeenth century.

The first Concert for Youth, of the Philadelphia Orchestra was given on Oct. 18, before the usual packed house, of wildly enthusiastic young people between the ages of 13 and 25. The numbers played were the Bach Suite No. 3 in D major, the Brahms Symphony No. 2, Moussorgsky's entr'acte from Khovanstchina, and Stravinsky's Firebird Suite, all heard before in the regular orchestra programs. Once again Mr. Ormandy interpreted the works with skill and understanding, and they met with uproarous applause. An extra number was played at the close, Rimsky's Flight of the Bumble-Bee. The songs by the audience were Swing Low, Sweet Chariot, and Three Blind Mice. Mr. Ormandy welcomed his listeners and spoke briefly before each number.

La Scala Opera Plans

The Philadelphia La Scala Opera Company announces a series of six opera performances for this season, beginning with Madame Butterfly on Nov. 2 with James Melton as Pinkerton, and Annunciata Garrotto as Butterfly. The other operas will be Hänsel and Gretel in English on Dec. 16, Rigoletto on Jan. 13, Carmen on Feb. 15, Tristan and Isolde on March 6, and Aida on April 18.

Hubert's Cello List

Marcel Hubert, French cellist, who recently became associated with the Zeckwer-Hahn Musical Academy as guest faculty member, gave a recital there on Oct. 19 with Wolfgang Rebner, pianist, assisting. The two artists offered Boccherini's C major sonata and Beethoven's A major sonata (op. 69) with notable musicianship and technical facility. Mr. Hubert met the taxing demands of the Beethoven with skill and tonal opulence as well as musicianly style. The Boccherini was delivered with authority. After several shorter items came Boellmann's variations, wherein the cellist exhibited virtuosity of stellar proportions. Numerous encores were necessary.

M. M. C.

Kiepura Here

Jan Kiepura, operatic and concert tenor, arrived for American engagements on the SS. Vulcania on October 2, accompanied by his wife, Martha Eggert, screen actress.

Eugenia Buxton Camera Portrait Shown at World's Fair

Noted as a pianist, Eugenia Buxton has added to her laurels in another field, that of photography. Miss Buxton's Little Old Man, a portrait of her pet terrier "Tuck," has been selected for the Eastman Kodak Company exhibit of contemporary photography at the New York World's Fair which opened on Oct. 28. Miss Buxton attended the opening, interrupting her tour which on Oct. 26 included an appearance on the Thursday Musical program at Minneapolis and on Oct. 28 as soloist with the Montreal Orchestra.

San Antonio Founds New Chamber Music Group

SAN ANTONIO, TEX.—The San Antonio Chamber Music Society is a newly formed organization. The personnel includes Richard Weckel and Thomas H. Allpress, violin; Henri de Rudder, viola; Juan Macias, cello; J. Boyer, bass; and Mrs. Allpress, piano. Afternoon concerts will be given weekly with guest soloists.

The Tuesday Musical Club held the first meeting of the season with Estelle Jones in charge of a program on the subject, Schumann and Romanticism. The study for the year is Music: A Mirror of Civilization.

S. W.

Instrument of the Immortals in new designs for small homes

$495
(f.o.b. New York City)

(ebonized case)

The new Steinway Verticals, priced from $495 up, are created primarily for the small apartment or home. Beauty of tone (due to the new Steinway Diaphragmatic Soundboard), responsive action . . . exquisite craftsmanship . . . mark them as true Steinways. Four handsome designs, in nine cabinet-finishes. Convenient purchase arrangements. See these pianos now! Your own Steinway dealer will give you local prices and terms.

STEINWAY
Steinway Hall, 109 W. 57 St.
New York City

ALICE **ZEPPILLI**
TEACHER OF VOICE AND ACTING
Endorsed by Bori, Farrar, Pons, Raisa
519 Steinway Hall, N. Y. C. CO. 5-7614

MUSICAL COURIER

Review of the World's Music
60th Year

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT
President

Telephones: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506

Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
ALFRED HUMAN.....Managing Editor
RENÉ DEVRIES (Chicago)
IRVING SCHWERKÉ (Paris)
...Associate Editors

CHICAGO AND MIDDLE WEST HEADQUARTERS René Devries, in charge; JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. 'Phone, Harrison 6110.

PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (Chief of Foreign Staff), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard, 48-24. Cable address, Musicurier, Paris.

SUBSCRIPTIONS—Domestic $3. Canadian, $4. Foreign, $4.50 Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK NOVEMBER 1, 1939 No. 2998

A cordial entente between the composers of the Latin-American republics and the North American democracies, the United States and Canada, has existed for years. Nevertheless, our State Department's sponsorship of the special conference at Washington last month on Inter-American Cultural Relations was a gracious and vital act.

—o—

Another Chance for the Fairs

Two World's Fairs, distinguished for pictorial munificence and complete ignorance of music, have closed their gates for the year, limping, unloved and still smarting under the reproof of press and public. Fortunately, at least the New York Fair will have the opportunity of redeeming its damaged reputation next year. The Coast enterprise's future seems vague at the moment, but the great carnival on Flushing Meadows will definitely reopen in the Spring.

Mr. Whalen's Fair was, of course, the worst offender. Music was never given a chance to demonstrate its unique powers over the multitudes. Excellent artists and programs were mishandled; the several events at the beginning of the Fair were presented shabbily in the music hall situated in a far from imposing setting. Such a misunderstanding of the entertainment value of music was a disservice on the part of the Fair's management to the Foreign Governments and industrial exhibitors who steadfastly sponsored excellent musical features.

If the Fair directors have really seen the light, they may mobilize millions of music-lovers next year.

—o—

A New Chapter Opens in Our Music

The outbreak of European war, though so long foreseen by the nations which desperately sought its avoidance, has again changed the whole aspect of world music. As President Roosevelt justly observed in his plea to our nation to maintain neutrality in act and attitude, when the peace is broken anywhere, that of the whole world is at stake. So in the realm of the arts, these great common "languages" by which peoples are brought closer to each other, division appears and sorry hatreds and prejudices mar what can be retained of the international medium of exchange between countries. Alas, that now again, as in 1914-18, European peoples have to think not of "music" but of "our music" and "their music." The frontiers are closed even to things of the spirit in wartime, and the artists who formerly sang and played side by side in great international opera houses and concert halls face one another across hostile barriers. The length of the conflict that so grimly faces Europe can not at this time be foretold.

What this will entail in the months to come, in causing composers' works to be prohibited, and formerly applauded artists to be banned, can only be conjectured. This much is certain: Europe—even in the neutral countries, and because of the natural tension and fears engendered by war—has suddenly changed for the touring artists of all lands to a hazardous terrain that promises smaller rewards and not unlikely personal dangers.

The inference is obvious. Just as in the World War, and directly after it, the exodus of musicians to America and the few other countries far enough removed from the conflict so as to be not directly involved will be enormously increased. And indeed, the immediate pre-war stresses in Europe had already sent many of those who could escape to the United States, so that the number of our new citizens from Germany, Austria and Czecho-Slovakia had increased greatly in the last two or three years. All this promises that—just as in the case of the American securities and commodity markets—after the first shock and dislocation there will be a great "boom" in our musical affairs.

—o—

Opportunity for the American Composer

Now, if ever, the time seems to be ripe for the emergence of the American composer—or perhaps, more accurately, the composer resident in the Americas—to assume a place of central importance in the world musical scheme. Something comparable to a migration of significant creative figures and scientists to our shores has occurred.

The ground has been carefully prepared, and the historical circumstances are favorable for the rise of a dominating creative school in the New World. The "blackout" of musical creative opportunity in Europe obviously supplies the final link.

This is not to maintain that other factors are not necessary in giving rise to such a phenomenon than the time, place and opportunity. The spirit must be there, too. There are signs that such a stirring is taking place.

America has laboriously, over nearly a century, gathered its impressive musical equipment until now the set-up is unrivalled. The stimulating effect of material prosperity seems about to be added once more to the factors making for stability and large scope of artistic enterprise.

Consider the superb musical instruments that now exist in this country's many symphony orchestras, without peers anywhere. Think also of the splendid music schools that have arisen in increasing numbers, with faculties that now can command the most eminent names in the world. We thus have both the outlets for expression—provided the instruments are properly used—and the proving ground for the shaping of new talents.

What is needed now is a galvanizing sense of opportunity, the joy in creation, and the proper appreciation and rewards of such labor. It is our belief that a crystallization will occur by which, out of many small beginnings, the authentic American musical culture will be shaped. In a free land—indeed, one of the few such havens to be found anywhere—the composer would seem to have the greatest opportunity.

It is not wild-eyed and visionary prophecy to predict that the Americas—as signalized in the recent first international conference of the American Society of Musicologists—are destined to become the heirs of Europe's musical tradition.

Cartoon by Edgar Allen, Jr.

Prodigy's Disgusted Mama: "Five years old—and he hasn't earned a penny!"

Interesting if True . . .

Symptomatic of something or other—perhaps of the increasing tendency to make American journalism palpitant—is a recent series of articles published in our esteemed contemporary Up Beat (Chicago).

Among the surprising pieces of information contained therein, larded with profuse illustration, is a thesis to the effect that "Bach Invented Boogie-Woogie." (For the benefit of those not up in the current patois, it should be explained that this is a style of more or less rhapsodical swing music improvised on the piano by Negro performers.) The statement is made to issue from the lips of Messer Alec Templeton, English pianist, whose devastating satires on musical foibles are now familiar to the radio laity.

If the musical all-Father was really responsible for this development, his art was even more prophetic than even the pundits have imagined. However, Mr. Templeton admits that the playing of the night club performers that he heard and which prompted this revelation, "was not pure Bach," and that "Boogie-woogie is really far simpler" than a passacaglia.

In the same issue looms a query that might well give our conservatory teachers pause: Are Student Musicians a Menace? Of course, the corollary that immediately occurs is: "To What?" To their instructors' peace of mind or to the art of music? Perish the thought! It seems the underlying idea is that they might, by their avid pursuit of orchestral and band activities, provide unwelcome competition for union musicians. In an earnest plea, the editors beg for letters on the subject, and even offer prizes for the best ones. Our humble opinion is that the term "menace" is just a trifle too vitriolic.

Elsewhere we are informed that "Swing Music Helps Mental Cases as Patients Respond to Rhythm." A "band leader who had studied for the priesthood" took his band into asylums, we are told, and "discovered some amazing facts" by "actually playing swing music for the many *unfortunate* inmates." (In this case, we feel, the editorial phraseology is particularly felicitous.) But what of the mental cases whose tendency to progressively severe jitters has been fed by the insidious one-two pulsation of the swing artists? Can it be that, in this case, the poison is at the same time an antidote? Or—even more shattering hypothesis—must one be insane really to appreciate this art?

VARIATIONS

By Leonard Liebling

Everybody acquainted with him always has suspected that Eugene Goossens is an intuitive and discerning individual, even outside of his musical activities. Now comes the strong proof, represented by a speech he made to his musicians at the recent opening rehearsal of the Cincinnati Symphony Orchestra.

The speech, in part: "I return from Europe to the blessed shores of America with a great feeling of relief, and I have just done something of my own accord and with no pressure of any kind to force me, which might interest you. I went to the Federal Building and applied for my first papers as a citizen of the United States. . . . I did it because I believe that at a time like this—with all the world seemingly tumbling about our ears—a man owes his allegiance to the country to which he owes his livelihood, his safety and his happiness. In my case that country is and has been for some time past, the United States.

"I love the country of my birth—God knows I love it. . . . But after sixteen years of an uninterrupted artistic career in America (under conditions unlike anywhere in Europe) after sixteen years of staunch friendships, stimulative experiences and complete tranquillity of mind, I cannot but admit that my heart and sympathies are always in this country. . . . More than ever today anyone holding a position of responsibility such as mine here, must be part and parcel of this land, both in spirit and action. I only hope to prove as loyal a future citizen as any man in this building.

"As the British immigration officer said to me at Southampton, when he finally gave me permission to leave England: 'You're no earthly use to us over here . . . you're over military age, unfit for active service, and you'd only be one more stay-at-home Londoner to feed. So you would probably be of much more use to America in your present job. . . . Besides, you have an American wife and daughter, who wouldn't go home without you . . . so we'll let you go!' Then he stamped my passport."

In conclusion, Goossens asked his players to refrain from all political talk and discussion in the concert hall, and to remember that "it is dedicated to our art and our service to the community. I want Music Hall to be one truly neutral spot in Cincinnati. My programs will be made up with a single consideration in view, that the music be good and of the very first quality. The nationality of the composer won't have the slightest influence on me . . . as always, 'the music's the thing'."

◆ ◆ ◆

Now, Eugene, before we take you altogether to our hearts and feel that you really are one of us, please answer the following questions correctly: Who won the World's Series? Who are Cab Calloway, Joe Louis, Billy Rose, Sally Rand, Charlie McCarthy? What did the Governor of North Carolina say to the Governor of South Carolina? What is a fall guy, a gun moll, a trigger man, a racketeer, a dick? What is meant by the expression, "taking the rap?" What is Swing? Can you mix a good dry Martini? Name two other kinds of cocktails. What is a touchdown? A lateral pass? What else besides a Paris church is Notre Dame? Is a Dipsy Doodle a song, drink, dance, or breed of dog? Has a Jitterbug wings or just legs? In the game of bridge, holding a blank hand, what is third hand's response to an informatory double made by second hand? Do you believe in the New Deal? What is your favorite name for President Roosevelt? Do you know any joke about the traveling salesman or the two Irishmen?

◆ ◆ ◆

Oh, Eugene, listen too, to Howard Hanson who says (in the new magazine, Key): "Compare the young European composers who came of age after the World War with the same generation of American composers and you'll find that for every William Walton of England, Shostakovitch of Russia, etc., there are five or six vital American composers. . . . War kills the artist not only physically but also spiritually."

◆ ◆ ◆

Two-piano playing maintains its new-found popularity, and consequently there is an appreciable output of adapted and original music for the paired instruments.

Ernö Balogh contributes usefully in that regard with his just issued Peasant Dance, dedicated to the accomplished team of Bartlett and Robertson.

One expects that Balogh, with his gifts as a solo pianist and longtime accompanist of Lotte Lehmann, is a sound musician and knows his keyboard intimately. Consequently his latest composition evidences weight, variety, and taste, in addition to skillful writing.

Balogh's peasants have endurance, for the Dance goes through nineteen pages. Also they are the new kind of sophisticated ruralists no longer content with the elemental harmony and simple stamping rhythms of their forefathers. The composer credits them with the acute ears and nimble feet of our day, able to accept dissonant chords and step to sudden accents on unaccustomed beats.

However, Balogh's Hungarian countryman Bartok has shown that the authentic ancient folk-music of the Magyars really was strong, complicated, and often harsh, altogether unlike the sugary stuff that Liszt and Brahms had made popular.

Summed up, this timely Peasant Dance is rude, vigorous, animated and animal. Tune rather than melody forms the basis, and the idiom is brilliantly figured, chorded and climaxed. Under the hands of agile and propulsive pianists, the Balogh piece should be highly effective concert material. (J. Fischer and Bro., New York.)

◆ ◆ ◆

Young America's Music is the title of eight volumes now on the market. Original music written for young people, and adult music arranged for them to play or sing. Or to be performed for them by mothers or other relatives—even fathers. I have seen nothing else like this set, covering cradle songs, nursery rhymes set to simple tunes, musical games. Music portraying Nature, animals, work, play. Patriotic and religious songs, holiday numbers, solos, duets, classics, light and grand operas. The whole musical repertoire is represented concisely and clearly, illustrated as well with suggestive color plates, and finely engraved, printed and bound. Kindergarten, school and home are here helped to further musical education in a most practical and engaging way. Albert E. Wier is the originator and editor of the undertaking. The set is sold by subscription. Publishers, Charles Scribner's Sons, New York.

◆ ◆ ◆

Old friend John Hand and his missus inform me with an emblematic card that they have just enlarged United States citizenry with a newly arrived son. John, as you will remember, is the tenor and teacher who of recent years formed and presented publicly a New York opera company that actually sings in English. Well, here's wishing all the best for Hand, Jr., and that after a future graduation from a course with dad, like him, the second edition may be able to

Take his high C's
With the greatest of ease.

◆ ◆ ◆

Middle of last month the Philharmonic Orchestra resumed its seasonal activity at Carnegie Hall. The event represented its 3,526th concert, as Frances Perkins tells in the Herald-Tribune, and he adds: "Its history is continuous. It has never cancelled a concert (since 1842) . . . and is especially welcome now, when its history, its tenacity and its persistence through wars and troublous times in the past, give us promise of its ability to continue through similar times at present and in the future."

The prospectus shows that irrespective of national preferences these days, the Philharmonic remains neutral in its programs, despite the possible receipt of the kind of protests that have already gone to the Philadelphia Orchestra, and have reached the Musical Courier offices. What do those heated writers wish done? They are inimical to the Nazis, and many Americans share that feeling. So what? On that account are we to follow one of the worst Nazi examples, and make bonfires of great art works because we do not like the nationality or race of their creators? It is a thankful thought, that no matter what may happen in a military sense, America's leaders never would be stupid enough to burn Bach, Beethoven, Wagner, Brahms and Strauss scores.

◆ ◆ ◆

Printer's-imp spasms occur everywhere, even in Cincinnati. Our local representative there gave a talk before a chapter of The Delphians, and the program scheduled the subject as "Theatre Thomas —The Orchestra in America."

◆ ◆ ◆

From the San Francisco Daily News:

The Countess Alessandro Dandini, president of Pacific Musical Society, opened her regime as head of the group with a board meeting this week in her home. Chairmen for the various departments were appointed as follows: Mrs. Antorno DeGrassi, program; Mrs. P. Joseph Crowley, Junior Auxiliary; Mrs. Isabella A. Hesselberg, audition; Mrs. Miley B. Wesson, membership; Mr. Alfred Seidel, choral; Miss Maybelle Kelly, accompanist; Mrs. Felix Butte, opera; Madame Elizabeth Boris, piano ensemble; Mrs. Charles Norris, tea. . . . Mrs. K. Gibson, sunshine. . . .

Supply your own exclamation points.

◆ ◆ ◆

Barbirolli declared not long ago that it is difficult to raise money for art projects, but billions seem always available for war. Nevertheless, when the Dallas (Texas) Orchestra was in financial trouble recently and faced disbandment citizens there called meetings of protest and inquiry which smoothed out the problems, and part of the campaign for funds was undertaken by voluntary public groups.

◆ ◆ ◆

Still speaking orchestrally, the symphonic organization of Birmingham, Ala., started a splendid plan last season (to be continued permanently) when it held a contest for young performers, the winner gaining a public appearance with the orchestra. It is an example that other similar bodies might well follow with real profit to talented artists and the public. The mission of any American symphony orchestra supported by the music lovers and business men of its city, should be of course to furnish ethical entertainment, but also to provide an outlet for gifted local musicians. They are as much a part of the civic endeavor as any other element in the community.

◆ ◆ ◆

Whatever else is going on in Russia just now, the fact remains that about the time of the 100th anniversary of the birth of Tschaikowsky, May 7, 1940, every opera house in the Soviet Republic will present at least one of his operas, and is required to add one new Tschaikowsky production to its repertoire.

◆ ◆ ◆

M. B. H. asks whether "swing is the hay fever of music"? Either that, or the musical measles.

◆ ◆ ◆

A man is known by the kind of radio music he avoids.

Somebody Told

by Simon Snooper

A new operatic impresario was landed by SS. Stork in Happiness Harbor, according to the formal disembarkation notice. It was consigned to Mr. and Mrs. John Taylor Hand and, according to both, was welcomed after the voyage. The newcomer is, of course, to be known as John Taylor, Jr.

* * *

Dr. Otto Janowitz, for years an assistant conductor at the Vienna State Opera tells this one about an Ambassador. Talking with his manager, Albert Morini, he told how one evening he received a telephone call from the Polish Embassy asking him to accompany Jan Kiepura, Metropolitan tenor, at a formal reception.

"No rehearsal was possible," Dr. Janowitz relates, "because I had an evening opera to conduct and I had to rush off to the Embassy. It was a brilliant glitter of uniforms, gold lace and decorations But Kiepura did not like the position of the piano. He and I struggled to move it, without success. Finally a guest ablaze with medals, jumped up to assist. The three of us moved the instrument and the recital went on.

"When it was over, Dr. Wallerstein, the operatic stage director, asked me if I had recognized the 'piano mover.' 'That was the German envoy, Herr von Papen,' he explained."

Now in this country, Dr. Janowitz will be accompanist on Nov. 12 in Town Hall, New York for Rose Pauly, soprano of the Metropolitan Opera, in recital.

Having taken a penthouse apartment for the season, Thelma Spear, soprano, entertained a few friends the other evening. Although she took delight in showing her guests autographed photographs of many artistic folk, including Kirsten Flagstad, Edvard Moritz, Ludwig Lewisohn and Thomas Mann, among others, and discoursing on the new group which she and her colleagues have organized to give concerts in the Carnegie Chamber Music Hall, most of the interest of the evening frankly centered about one 'Tristan.'

No, it is not a bust or painting. 'Tristan' is Miss Spear's prize possession, a Siamese cat who, she insists, can sing, in a light coloratura.

* * *

The human cyclone hello-ing everybody from her favorite luncheon spot in the Hotel Buckingham is not a candidate for office as some have been led to believe. If you succeed in breaking through the mass of colorful material that almost hides her from sight at her table you might find out it is May Johnson, personal representative (and how she represents him) of Zlatko Balokovic. May has left her Chicago haunts to inform New York that Balokovic is giving a Town Hall recital on Nov. 18 with Hellmut Baerwald, pianist and the Stradivarius Quartet assisting. Don't tell me you haven't heard about it! May would feel injured if you said so.

I See That

Gisa Froelich, pianist and accompanist, following a busy summer at the Neighborhood School, Beacon - on - Hudson, N. Y., is now in New York. She was a pupil of Ansorge in Vienna and Prague.

* * *

Stanley Walter Krebs, composer and pianist, announces resumption of activities in New York and Brooklyn, including also accompanying and coaching.

* * *

Kate Fowler Chase, conductor of the New York City Federation of Music Clubs, will present Pauline Winslow's new chorus, My Saucy Sailor Boy, at the Hotel Astor on October 27 at the Fall convention of the clubs.

* * *

Roman Totenberg, violinist, who has not been heard in a New York recital in two years, appears at Town Hall on November 12.

* * *

Andrew Haigh and Ida Deck, duo-pianists, give a joint concert in Town Hall, New York, on November 6, their first appearance there in two years.

* * *

Vernon de Tar is organist and choirmaster of the Church of the Ascension, New York, succeeding the late Jessie Adam. Harold Friedell succeeded him at Calvary Baptist Church, New York.

* * *

Joseph Regneas, concert, church and opera bass, is devoting himself to instruction. Sara Baron Anderson is associate instructor.

* * *

Princess Lushanya of the Chickasaw Indian tribe of Oklahoma, will make her debut as Aida with the Chicago Civic Opera Company on Nov. 1.

* * *

Willem Van den Andel, Holland pianist, who concertized here some years ago, is in New York planning to remain permanently. A piano recital at Hyperion House, Washington Heights, New York, in March will be followed by others in Newark and New York.

* * *

Gladys Axman, soprano, has returned from abroad.

* * *

Rudolph Ulanowsky, author of the "Vienna Sight-Singing Course" and vocal instructor, has arrived in the United States from Holland.

* * *

Dr. Clarence Dickinson dedicated the new organ at the First Baptist Church, Worcester, Mass., playing his own Berceuse and the finale from the Storm King Symphony as well as works of Handel, Bach, Weitz and Hindemith.

* * *

Jetta Denmark, conductor of the Phil Sym Young Artists String Ensemble, has returned to New York from a visit to California.

* * *

Steven Kennedy is in Hollywood, where he is singing the leading baritone role in Victor Herbert's Natoma. He gave a concert in Los Angeles last month.

* * *

Marcel Hubert, French cellist, has added a Nov. 20 engagement at Bridgeton, N. J., to his tour of Eastern states during the early part of the season.

Cartoon by Edgar Allen, Jr.

Near-sighted Hotel Clerk: "Would you and your wife care for a room or—er, a suite?"

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Wednesday, November 1
Nemone Balfour, soprano, Town Hall (A)
Mack Harrell, baritone, Town Hall (E)
Silvio and Isabel Scionti, pianists, Carnegie Hall (E)

Thursday, November 2
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 3
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, November 4
Josef and Rosina Lhevinne, pianists, Carnegie Hall (A)
Zimbalist-Sokoloff, Town Hall (5:30)

Sunday, November 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Jan Smeterlin, pianist, Town Hall (A)
New Friends of Music, Pro Arte Quartet, Town Hall (5:30)
Paulina Ruvinska, pianist, Town Hall (E)

Monday, November 6
Ida Deck and Andrew Haigh, two-pianists, Town Hall (A)
Katherine Bacon, pianist, Town Hall (E)

Tuesday, November 7
Elizabeth Bolek, soprano, Town Hall (A)
Jan Peerce, tenor, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, November 8
Town Hall Endowment Series, New Friends of Music Orchestra, Town Hall (E)
Yoryis Yakalis, violinist, Carnegie Hall (E)

Thursday, November 9
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Orrea Pernel, violinist, Town Hall (E)

Saturday, November 11
Sergei Rachmaninoff, pianist, Carnegie Hall, (A)
Elisabeth Schumann, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Frederic Summers, pianist, Town Hall (E)

Sunday, November 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Rose Pauly, soprano, Town Hall (A)
New Friends of Music, Pro Arte Quartet, Town Hall (5:30)
Roman Totenberg, violinist, Town Hall (E)

Monday, November 13
William Horne, tenor, Town Hall (A)
Grace La Mar, contralto, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, November 14
Earl Oliver, baritone, Town Hall (A)
Katherine Bacon, pianist, Town Hall (E)

Wednesday, November 15
Mildred Lind, violinist, Town Hall (A)
Jerome Rappaport, pianist, Town Hall (E)
Jascha Heifetz, Carnegie Hall (E)

Thursday, November 16
Sheila Tara, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Rosalyn Tureck, pianist, Town Hall (E)
Rudolf Serkin, pianist, Carnegie Hall (E)

Saturday, November 18
Philharmonic-Symphony Society, Carnegie Hall (M and E)
Yves Tinayre, baritone, Town Hall (A)
Zlatko Balakovic, violinist, Town Hall (E)

Sunday, November 19
Edouard Grobé, tenor, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (William Primrose, violist and Budapest Quartet), Town Hall (5:30)
Dorothy Maynor, soprano, Town Hall (E)
Waldemar Giese, bass violist, Steinway Hall (E)

Monday, November 20
Albert Spalding, violinist, Carnegie Hall (E)
Katherine Bacon, pianist, Town Hall (E)

Tuesday, November 21
Storm Bull, pianist, Town Hall (A)
Aurora Mauro-Cottone, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, November 22
Emanuel Feuermann, cellist, Carnegie Hall (E)
Lolita Gainsborg, pianist, Town Hall (E)

Thursday, November 23
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 24
Marcel Maas, pianist, Town Hall (E)
Aldo Solito de Solis, pianist, Carnegie Hall (E)

Saturday, November 25
Boston Symphony Orchestra, Carnegie Hall (A)
Violette and Helene Coffer-Chantal, duo-pianists, Town Hall (E)
Lucie Bigelow Rosen, thereminist, Town Hall (5:30)
Cyra Abend, soprano, Steinway Hall (E)

Sunday, November 26
Robert Wallenborn, pianist, Town Hall (A)
New Friends of Music (Nadia Reisenberg, pianist, and Budapest Quartet), Town Hall (5:30)
Philadelphia Orchestra, Carnegie Hall (E)
Roland Hayes, tenor, Town Hall (E)

Monday, November 27
James Mannix, pianist, Town Hall (A)
Virginia Foley, soprano, Town Hall (E)
Don Cossack Chorus, Carnegie Hall (E)

Tuesday, November 28
Katherine Bacon, pianist, Town Hall (E)

Wednesday, November 29
Oliver Stewart, tenor, Town Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)
Elisabeth Rethberg, soprano, Ezio Pinza, bass, Town Hall (E)

ZLATKO BALOKOVIĆ,

violinist, will be assisted by the Stradivarius Quartet, Hellmut Baerwald, pianist, and Harold Smith, double bass, at his Town Hall, New York, recital on Nov. 18. His program includes the G minor sonata of Handel, Bach's E major concerto with quartet, piano and double bass, Chausson's concerto, with string quartet and works of Slavenski, Szymanowski, Paganini-Baerwald and Lhotka.

Helen Traubel, American soprano, following her Town Hall, New York, recital last month has been booked extensively for concerts and opera by her manager, Annie Friedberg.

Los Angeles Recital Season Includes Menuhin Appearance

First Concerts of Autumn Bring Bow of Jakob Gimpel and Resident Artists in Programs of Interest

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—Making his first Los Angeles appearance, Jakob Gimpel scored an emphatic success in his piano recital Oct. 5 in the Biltmore Hotel music room under Mary-V. Holloway's management. Mr. Gimpel, a brother of Bronislaw Gimpel, concertmaster of the Los Angeles Philharmonic Orchestra, proved himself a pianist of high rank in his delivery of a conservative but soundly built program. The Bach-Busoni Organ Toccata in C major provided a powerful opening. The Beethoven Rondo, Op. 51, No. 2, held clarity and finesse of phrasing, as did the following Variations, Op. 76, on the Turkish March theme from The Ruins of Athens. In Gimpel's reading of the Chopin B minor Sonata were blended virility and grace. The twelve Etudes of Szymanowski, Op. 33, had their first hearing here, done with exemplary musicianship. In conclusion was the Mozart-Liszt Don Juan Fantasy, its bravura passages delivered with ample virtuosity.

Soprano in Recital Intime

Silvia Bagley made a cheery and intimate affair of her recital under the auspices of the newly formed Los Angeles College of Music, given in the Hollywood Studio Club, October 6. She showed an attractive personality and prefaced those of her songs and arias which were not in English by brief but engaging explanations. Her voice, small, of light lyric soprano quality, was pleasing but not free from tremolo. Schubert's rarely heard Der Hirt auf dem Felsen had the assistance of Robert Noble, clarinetist. Helen Delphy accompanied.

Menuhin Opens Behymer Series

Yehudi Menuhin's violin recital in the Philharmonic Auditorium Oct. 10 officially opened the current Behymer concert series. A near-capacity audience attended, and warmly applauded the former child prodigy, now grown to manhood. His program, in conventional vein, clung closely to the diatonic scale. His tone was most enjoyable when it flowed forth in quiet passages. A splendid violinist, he has the equipment to become an historically great one when he can present his music from within rather than from without. The Fauré first sonata (A major), the Bach second sonata (A minor) for violin alone, in which Menuhin played the fuga admirably, winning spontaneous applause, and the Wieniawski first concerto (F sharp minor) were executed with punctilious precision. Bloch's Abodah (God's Worship), a melody dedicated to the performer; two Sarasate items, technically scintillant; and Hartmann's admirable transcription of Debussy's Maiden With Flaxen Hair (the auditors demanded its repetition) were followed by deft bowing in Kreisler's La Chasse, and a brilliant climax in Locatelli's Labyrinth Caprice. Hendrik Endt supplied competent piano accompaniments.

Menuhin played again on Oct. 14 in the Polytechnic Auditorium in Long Beach for the Long Beach Civic Concert Series, giving the Franck Sonata in A major, and the Bach First Sonata (G minor) for violin alone, the Viotti Concerto No. 22 (A minor) with cadenzas by Sam Franko, dedicated to the performer. Ravel's Kaddish, and a Sarasate Malagueña were included in the group of smaller items.

Violin List

Lawrence Sommers, violinist, offered an afternoon recital on Oct. 15 at the Assistance League Playhouse, with the cooperation of Maurice Eisner at the piano. An appealing tone, with intonation satisfactory except in double stops, backed by technical competence, made enjoyable a musicianly program including Paganini's I Palpiti (piano arrangement revised by Sommers); the *Andante rubato, alla zingaresca* from Dohnanyi's Ruralia Hungarica, done efficiently, and works by Blair Fairchild, Joaquin Nin, Corelli-Leonard, Chausson (Poème), Mendelssohn-Achron and Fiorillo-Musin.

Resident Artists Heard

Two resident artists, Pauline Carlisle, soprano, and Harold P. Smyth, pianist, inaugurated the new Beaux Arts Salon concert series which Mathilde Ernestine is to present weekly in the Ambassador Hotel Theater, on Oct. 18. The late afternoon time selected for the series is a novelty to Los Angeles. Mr. Smyth showed musicianly pianism, clean technique and singing tone, in artistic interpretations of the Liszt Second Concerto (A major), with William Ruoff at a second piano, and other works. Miss Carlisle deserves commendation for her tasteful program selections, which she delivered with care. A promising voice of natural power requires work in placement and focus to be fully ready for concert appearance.

Photo by Porter S. Cleveland, Hollywood

CHOIR OF THE CRESCENT HEIGHTS METHODIST CHURCH in Hollywood, shown in the shell especially designed and installed by Luverne Sigmond, choral director, to secure ideal acoustics

Musical Films Now in Production at Studios in Hollywood

LOS ANGELES.—Film productions now being made in Hollywood studios include several in which music plays an important part. These are some of the pictures now before the camera, with the composers and conductors:

PARAMOUNT: "Victor Herbert" (tentative title), music score by Arthur Lange from Herbert music; Arthur Kay, conductor; musical production directed by Andrew Stone featuring Walter Connolly, Allan Jones and Mary Martin.

"The Light That Failed," music by Victor Young, score by Andrea Setaro, dramatic production directed by William A. Wellman, starring Ronald Colman.

"Remember the Night," music by Victor Young, dramatic production directed by Mitchell Leisen, featuring Barbara Stanwyck and Fred MacMurray.

20th CENTURY-FOX: "Swanee River" Stephen Foster music, Louis Silvers conducting, dramatic direction by Sidney Landfield, starring Don Ameche.

"The Bluebird," music by Alfred Newman, dramatic direction by Walter Lang, starring Shirley Temple.

WANGER: "Eternally Yours," music by Werner Janssen, dramatic production directed by Tay Garnett, featuring David Niven and Loretta Young.

METRO-GOLDWYN-MAYER: "Ninotchka," music by Werner Heymann, dramatic direction by Ernst Lubitsch, starring Greta Garbo. R. D. S.

Hollywood Notes

Ethel Leginska arrived last week, looked about the first two days, acquired a house on the third, and moved in on the fourth, declaring her intention of becoming a permanent resident of Los Angeles and gathering a class of piano pupils.

* * *

An Opera Workshop under the leadership of Z. Earl Meeker, Belle Forbes Cutter and Paula Maria Robin, has been established with the declared intent to discover, educate, foster and exploit local talent, and have begun rehearsals with Gounod's Faust in English. It is the announced intention to encourage American composers to submit their work.

* * *

Now that she has completed her starring role opposite Nelson Eddy in M-G-M's Balalaika, Ilona Massey has gone back to her daily routine of a two-hour singing lesson. She hopes, possibly next year, to follow Jeanette MacDonald and Eddy on a national concert tour.

* * *

The city's two leading male chorus groups, the Ellis Club and the Orpheus Club have joined forces, and now have an ensemble of 125 men singers under the direction of Ben Edwards. Charlotte Boener will be soloist at the first concert, Nov. 30.

* * *

The forthcoming 1940 edition of Music and Dance in California, edited by Jose Rodriguez, will be published in cooperation with George Palmer Putnam, according to an announcement by William J. Perlman, director of the Bureau of Musical Research. Articles by Arnold Schönberg, Leopold Stokowski, Edgar Varese, Arthur Lange, Richard Drake Saunders and Merle Armitage, are among a number to be incorporated in the volume.

Officers named for Native American Composers, now expanded from a local to a national society, are: Charles Wakefield Cadman, president; Arthur Lange and Mary Carr Moore, vice-presidents; Henri Lloyd Clement, Elthea Turner and Morris Browda, secretaries; Ellis Levy, treasurer; Ilma Hunter Bergner, parliamentarian, and Dudley Warner Fitch, librarian. R. D. S.

GRACE LaMAR, contralto, gives her New York recital at Town Hall on Nov. 13. Her program includes works of Bach, Kodaly, Bartok, Marx, Ravel, Szulc, and Poldowski, as well as a group in English by Loeffler, Goossens, Ferguson (Evening Landscape in MS.) and Carpenter. Edward Harris will be at the piano. During the summer, Miss LaMar appeared with the Steel Pier Opera Company at Atlantic City and at the festival of the Westminster Choir College at Princeton, N. J.

5 Win Rochester Prizes At Eastman School

ROCHESTER, N. Y.—The five Rochester Prize scholarships offered annually by the University of Rochester at the Eastman School of Music have been awarded this year to Robert Boyd, Bradford, Ill.; Edward Easley, Jefferson Barracks, Mo.; Harry Gulick, Oklahoma City, Okla.; William Whybrew, Lockport, N. Y.; and Rayburn Wright, Alma, Mich.

All were honor students in the schools from which they came. Mr. Boyd, trombonist and percussion, played with the Peoria Symphony and National High School orchestras. Mr. Easley a pianist, won a St. Louis Symphony Society award. Mr. Gulick, a clarinetist, played in the Oklahoma University Band and the Oklahoma Federal Symphony. Mr. Whybrew, a tuba player, has appeared over the radio, with the all-State High School Band and all-Eastern Orchestra. Mr. Wright, a trombonist, played with the National High School Orchestra.

JOHN WUMMER
FLUTIST
NBC Symphony
Studio: Carnegie Plaza, 162 W. 56th St., N. Y. C.
Tel. CIrcle 7-2574

MICHAEL BARTLETT
TENOR
CONCERT — OPERA — RADIO — SCREEN
145 West 58th Street New York City

JOHN CORIGLIANO
VIOLINIST
NEW YORK PHILHARMONIC SOCIETY
Steinway Hall New York

VIKTOR FUCHS
Teacher of Igor Gorin and Irene Jessner
Vocal Dept. Chatham Square Music School
Studio: 44 West 77th St., N. Y. C. TR. 7-7716

JEAN DICKENSON
COLORATURA SOPRANO
NBC ARTISTS SERVICE
RCA Building, Radio City, New York

ALDEN EDKINS
BASS—BARITONE
Mgt.: E. T. Ingle, 30 Rockefeller Plaza, N. Y.

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt. NBC Artists Service, RCA Bldg., N. Y.

SIGURD NILSSEN
BASS-BARITONE
425 West 23rd Street New York City

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
6525 Blackstone Ave., Chicago

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

Julia Mahoney
SOPRANO
Personal Direction:
B. Mary Pingle, 1008 Steinway Hall, N. Y. C.

WILBUR EVANS
AMERICAN BARITONE
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

Lord LURGAN
BARITONE
Management: George Leyden Colledge,
30 Rockefeller Plaza, New York

PUBLICITY
Concerts, Recitals, Benefits
MARY ARMSTRONG MELVIN
6 Park Street, Boston, Mass. Laf. 1620

HUAPALA
HAWAIIAN DANCER
Studio: 108 East 38th Street, New York
Rep.: G. A. Dalrymple, 250 W. 57th St., N. Y.

DOROTHY ORTON
SOPRANO
Mgt. Albert Morini
119 W. 57 St., N. Y. C.
252 Faubourg St. Honoré
Paris, France

Boston Symphony's 59th Year Opens with Traditional Eclat

Koussevitzky Offers Debussy, D'Indy and Beethoven Music—Orchestra in Excellent Form—Kreisler Plays

By CYRUS W. DURGIN

BOSTON.—The world may be troubled but the 59th season of the Boston Symphony Orchestra began with traditional ceremony and *élan*. The Friday afternoon audience gathered at Symphony Hall Oct. 13, rose as they have for 15 years past, to greet Dr. Serge Koussevitzky when he strode upon the stage. Once again the great conductor, who is now in his 16th consecutive year as leader of Boston's orchestra, received a tribute of popular acclaim as cordial as it was heartfelt.

The fact that the Boston Symphony is now to be heard, at Symphony Hall and elsewhere, nearly the year 'round, took no distinction from the occasion. No matter that the orchestra had given two special programs of American music the week before. The real "season" began Oct. 13.

Time was when most people thought even a great orchestra had to go through at least two programs at each season's beginning before they could regain the finesse of top form. That fallacy was blown away long ago. At any time of the year, when the full numbers of the Boston Symphony are assembled with Dr. Koussevitzky, one may expect absolutely superlative performances.

Debussy and D'Indy Works Impress

Thus D'Indy's Istar Variations, Debussy's La Mer and the Eroica Symphony (Beethoven) found them in top form. La Mer, one of the conductor's finest interpretive re-creations, was a marvel of translucent tone, fabulous nuances and technical virtuosity, carried along upon a current of imagination that matched the oceanic visions of the music itself.

Precisely the same virtues characterized the expertly, cleanly wrought variations of D'Indy. This French composer has suffered by his reputation for having been an "academic." D'Indy is not nearly so dry as some may assume. It is time more of his music appeared generally in the concert repertory.

One could not help thinking, in listening to a glorious account of Beethoven's glorious symphony, of what the war may mean to music. We have as an example what happened 20-odd years ago when wartime passions banished German compositions.

Great music is, to quote Rolland's phrase, "above the battle." Let us all hope devoutly and fervently that the example of the last war may never be repeated.

Kreisler Is "Season's Opener"

The Bostonian recital season is generally considered to start when Fritz Kreisler plays early each fall at Symphony Hall. For some years he has been the "season's opener." The date of his most recent appearance was Wednesday, Oct. 18, when he began the evening concert series offered by Aaron Richmond.

Accompanied, as usual by able Carl Lamson, the great violinist played Mozart's D major Concerto (K. 218), the B minor Partita for unaccompanied violin (Bach), Chausson's Poem, and miscellaneous shorter pieces.

Their performance of the familiar yet enduring Chausson music was first rate, but that of the Mozart Concerto was not up to their customary standard. The Bach Partita Mr. Kreisler did beautifully, in fact peerlessly. There were inaccuracies of pitch, but who can match Mr. Kriesler for the breadth, warmth, dignity and sense of tonal architecture that he brings to this difficult music? A large audience applauded most enthusiastically

Photo by Boris, Boston

ISABEL FRENCH,

soprano, has been added to the faculty of the New England Conservatory of Music. Teacher and song interpreter, Mrs. French has been heard in Boston, New York and other cities and has specialized in the art song. She studied with Povla Frijsh, Florence Kimball Page and Paul Reimers and for eight years has devoted herself to teaching in Boston. She will be heard in a series of recitals this season in New England

STEPHAN HERO,

violinist, participated in three Polish observances recently in New York. On Oct. 11 he appeared in the 69th Regt. Armory before an audience of 12,000 in the Pulaski Memorial, the proceeds going to sufferers in recent hostilities in Poland. On Oct. 14 he appeared in St. Patrick's Cathedral at the special mass for that country and that evening played at the reception at the Polish Pavilion at the New York World's Fair

Community Orchestra Makes Paterson Debut

Anatol Kaminsky in American Bow with Passaretti Forces

PATERSON, N. J.—Paterson music lovers at the season's first concert of the Community Symphony Orchestra on Oct. 18 were given a pre-hearing of a violinist scheduled to make his New York debut with the New York Philharmonic-Symphony Orchestra under John Barbirolli Jan. 13. He was Anatol Kaminsky, 20-year-old native of Siberia, who played the Vieuxtemps Fourth Concerto in D minor.

John Passaretti conducted the orchestra in the Overture to the Barber of Seville by Rossini; Mozart's G minor Symphony, the concerto, and Tales from the Vienna Woods by Johann Strauss. One thousand persons heard the program, first in a series of four.

This new orchestra, which gave its first concert only last spring, is comprised of 54 amateurs and professionals, and was developed from a group of half a dozen string players who first played together in private homes five years ago as a hobby. They later formed a string ensemble which gave public performances, and last year augmented the personnel to symphonic proportions.

The performance was highly praiseworthy in view of the orchestra's short existence. Mr. Kaminsky had taken full measure of the concerto in his preparation, and gave an account that dealt with its substance beyond the tricks of nimble fingers.

Gaul's oratorio Ruth will be given at the next concert, Nov. 29, with the choir of Temple Emanuel assisting. R. S. V.

WALTER GIESEKING
Pianist
ALEXANDER KIPNIS
Baritone
JUSSI BJOERLING
Tenor
MANAGEMENT — Charles L. Wagner, Inc.
511 FIFTH AVENUE NEW YORK CITY

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country.
Circulars Mailed.

The University of Southern California
SCHOOL of MUSIC
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max von L. Swarthout, Director
University Park, Los Angeles, Calif.

War's Coming Ruined Musical Season Abroad, Says Eisenberg

American Cellist, Returned to Home Country After Activity at Paris Ecole Normale, Plans to Play and Teach Here

Owing to the war, Maurice Eisenberg, 'cellist, who has spent the past seventeen years abroad, has returned to America and will probably remain here. He will be widely heard in concerts under the management of NBC.

"I was in the South of France when the war broke out," said Mr. Eisenberg to a Musical Courier representative. "The mobilizing of troops was evident everywhere. In view of the scarcity of automobiles, taken over by the government, I was fortunate in getting one for myself and family for a 500-mile day and night ride across the country. Then we took a taxi for another 500-mile ride to Bordeaux, where tickets had been reserved on the SS. Manhattan.

"We arrived at 10 o'clock in the morning the day the boat was to sail. Much to our distress, it left without us, for our tickets, though bought in England, did not arrive in time. We waited for ten days, and then secured tickets on the Shawnee, much to our relief, even though the accommodations were in keeping with the over-crowded condition of the boat."

"I dare say the European musical world is now pretty topsy-turvy," we hazarded.

"Alas," said the cellist, "the Ecole Normale de Musique in Paris, where I was Professor of the Class Casals, and which the great master established many years ago, has been closed, possibly for the duration of the war. Musical life abroad has been radically altered. Not only have schools been closed, but concerts also have been curtailed and most of them cancelled altogether. I was to have played concertos with two of the leading symphony orchestras in Paris in October, as well as with the London Philharmonic. I also had many recital dates which I have had to cancel. My European season was nearly completely booked, absorbing nearly all the time I could devote to travelling."

"Will the change in plans affect your

Photo by Marcus Blechman

ANN CHENEE,
pianist, gives her Town Hall, New York, debut recital on Dec. 29

MAURICE EISENBERG

American season?" the interviewer asked.

"I expected to return to this country in January for a brief American tour," Mr. Eisenberg replied. "For most of that particular period I have here just about as many dates as I can handle. My New York recital is scheduled for Town Hall on January 26, and earlier in the month I shall be soloist with the St. Cecilia Society at the Waldorf-Astoria. In December there will be an appearance in the Haydn Concerto, and, late though it is, I understand several orchestras have inquired about my coming. NBC has a long tour booked for me, my engagements so far extending from various points in the East to Colorado. My unexpected arrival necessarily finds the rest of the year a matter I have not so much as discussed with my managers, for the simple reason that I have just debarked."

"Your season also will include considerable teaching, will it not?" he was asked.

"Yes, some of my students from Paris are on the Atlantic now, and others plan to come to America to continue their studies with me; and then, of course, I also hope there will be gifted cellists from my own country. It is truly good to be in a country where freedom of thought and action are a reality." G. N.

Elsie Anderson Sings in New York and Connecticut

Elsie Anderson, soprano, participated in a memorial service for victims of the hurricane of last year at Crescent Reformed Church, Yonkers, N. Y., recently. Her program included Oh, Had I Jubel's Lyre, of Handel; Come, Ye Blessed, by Scott; My Redeemer Lives, by Gilbert, and I Will Extol Thee, by Costa.

Miss Anderson also was soloist recently in Clinton, Conn., with Everett Tutchings at the piano. She had to repeat the Inflammatus from Rossini's Stabat Mater. She has been re-engaged for the next concert there.

JESSICA DRAGONETTE
SOPRANO

APPEARING IN CONCERT
During the Season 1939-40

Management: NBC ARTISTS SERVICE, RCA Bldg., New York City
George Engles, Managing Director

HELEN CHASE
VOICE
CONCERT—RADIO—OPERA
Teacher of MARGARET SPEAKS and Other Distinguished Artists
316 W. 84th St., N. Y.
TR. 7-9192—EN. 2-5644

FELIX KNIGHT
TENOR
Opera—Concert—Radio
Mgt. NBC Artists Service
RCA Bldg., New York City

ROSATI
Teacher of Gigli, Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, etc.
205 WEST 57th ST., NEW YORK
Tel. COlumbus 5-0393

RENATO BELLINI
Composer, Coach and Vocal Teacher
Former assistant conductor Chicago and Colon Operas and Coach of Bori, Schipa, Norena, Bonelli, Sabanieeva and others.
Studio: 200 West 54th St., New York
Tel. COlumbus 5-7975

WAGER SWAYNE
teacher of famous pianists
Address: Ross McKee
795 Sutter—Pros. 0911
SAN FRANCISCO

MICHIGAN STATE COLLEGE
Department of Music
LEWIS RICHARDS, *Director*
Curricula leading to Bachelor of Music, Bachelor of Arts, and Master of Music degrees
Write Secretary of Music Department, East Lansing, Mich., for catalog and information

RONALD MURAT
VIOLINIST — TEACHER — COMPOSER
of Juilliard School of Music Faculty
Director of CONVALE MUSIC FESTIVAL
404 Riverside Drive, New York. Tel. CA. 8-8852
Violin—Ensemble and Composition Classes Now Forming

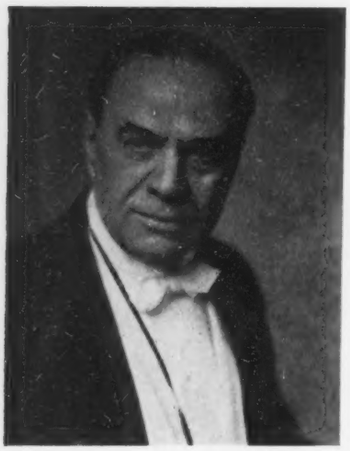
HAZEL WEILER MILES
CONCERT PIANIST
EDRIS A. La DOW
Personal Representative
Appeared in New York Recital,
Town Hall, Nov. 10, 1938
(*Steinway Piano*)
ERNEST BRIGGS, Manager
Times Bldg., New York

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

GEORGE PERKINS RAYMOND
TENOR
BOOKINGS MADE NOW FOR 1939-1940—CONCERT—RECITAL—RADIO—ORATORIO
Exclusive Management: ANNIE FRIEDBERG
250 West 57th Street New York

WILLIAM PRIMROSE
VIOLIST
AVAILABLE SEASON 1939-1940
Exclusive Management: ANNIE FRIEDBERG, 250 West 57th St., N. Y. C.
Victor Records

Opera-Concert Tenor
Teacher of Singers
RICARDO ZAPPONI
Studio: 743 Fifth Ave., New York
Phone: PLaza 5-7460



MILLO PICCO,
baritone, formerly of the Metropolitan Opera, has reopened his New York vocal studios for the season. Mr. and Mrs. Picco returned recently from spending the summer at their villa in northern Italy

Embree Service Lists Concerts in 125 Cities

Series in East and Mid-West Will Be Followed by Other Bookings

Three or more concerts in 125 cities in the East and Mid-West have been arranged by the Embree Concert Service, Inc., according to Mabel K. Embree, managing director. A second series, of the same proportions, covering the South and South West will be launched today, Nov. 1.

More than thirty artists, including group attractions as well as soloists, are under the Embree management which entered the national booking field last April. A plan was devised whereby participating cities were not involved as guarantors but a membership arrangement was prepared.

On the Embree list of attractions are:

SOPRANOS: Rosemarie Brancato, Anne Brown, Helen Chickering, Margaret Daum, Jeanne Palmer, Nina Tarasova.
MEZZO SOPRANOS: Renee Norton, Ruth Ford.
CONTRALTOS: Sonia Essin, Jessie King, Elsie MacFarlane, Dorothy Shawn.
TENORS: John Chickering, Frank Hornaday, Fritz Kreuger, Jan Peerce, Lanny Ross, Charles Hackett.
BARITONES: George Byron, Thomas L. Thomas, Leonard Treash, John Tyers.
PIANISTS: Jacques Abram, Jorge Bolet, Sascha Gerodnitzki, William Harms, Henrietta Schumann, Ernst Victor Wolff.
DUO-PIANISTS: Fray and Braggiotti, Weiser and Owen.
VIOLINISTS: Ruth Breton, Arnold Eidus, Alvin Rudnitsky, Eddy Brown.
CELLIST: Felix Salmond.
HARPIST: Lois Bannerman.
ENSEMBLES: Trio of New York, Mary and Virginia Drane, violinists, and Lois Bannerman, harpist.
SONATA RECITALS: Lea Luboshutz, violinist, and Edith Evans Braun, pianist.
SPECIAL ATTRACTIONS: Cornelia Otis Skinner, character sketches; Ethel Barrymore Colt, the Jitney Players; Ernst Victor Wolff, harpsichord; Chickering Opera Recitals; Philadelphia Mixed Quartette; Ferde Grofe, orchestra; Miriam Winslow and Foster Fitz-Simmons, dance repertory; Littlefield Ballet; Mordkin Ballet; LaMeri, dancer; Frank Parker, diseur.

Artists not on the Embree exclusive management list are engaged by special arrangement with their managers.

Joseph Schuster Soloist at Orchestral Concerts

Recent engagements for Joseph Schuster, cellist, were as soloist with the Harrisburg Symphony Orchestra in Harrisburg, Pa.; for the Philharmonic-Symphony League in New York. On Nov. 12 Mr. Schuster plays at the New Friends of Music Concert at Town Hall, New York. The cellist recently was elected a member of the Board of Directors of the Philharmonic-Symphony Society.

Enya Gonzalez on First Cross-Country Tour

Following her appearances as Micaela with the San Carlo Opera Company in New York, Enya Gonzalez, Philippine soprano, started on her first transcontinental tour of the United States and Canada. Miss Gonzalez made her debut with the San Carlo last season in the title role of Madam Butterfly and also gave a Town Hall recital. She made a few concert appearances but did not tour, reserving that for this season.

According to her managers, the Metropolitan Musical Bureau, Miss Gonzalez may appear again in opera during the season.

Born in Manila nineteen years ago,

Photo by E. Zuniga

ENYA GONZALEZ
in the role of Micaela in Carmen

she is the daughter of Luis Gonzalez, a singer and leading figure in artistic circles in that city. She studied at the conservatory of music of the University of the Philippines in Manila and at fifteen was singing over the radio and as soloist with the two Manila symphony orchestras. President Querzon heard her sing many times including his birthday fête five years ago and at every succeeding anniversary until she left Manila.

Last year the NBC arranged a trans-Pacific hook-up so that she could sing a greeting to him from New York. Two years ago, Miss Gonzalez left Manila for study in Europe. After travelling abroad, she came to the United States and coached with Carlo Edwards, an assistant conductor at the Metropolitan. When the San Carlo Opera started its engagement in New York, Hizi Koyke, Japanese soprano, who usually sings the Butterfly title role, became ill and Fortune Gallo asked Miss Gonzalez if she knew the role. Assured that she had sung it many times, he gave her the part not learning until afterward that she had never performed an opera role in public. Her Town Hall recital followed shortly afterward.

Among those interested in her career is Attorney General Frank Murphy who knew her when she was a child in Manila during his tenure as Governor General.

RADIO HIGHLIGHTS

Second Radio Opera by Giannini To Be Premiered by CBS Workshop

Blennerhasset, Based on Episode in Burr Plot, Scheduled for Broadcast Bow—Other New Works on the Air Waves

Vittorio Giannini's second opera written for radio will have its premiere tomorrow night (Nov. 2) over CBS, which also premiered his first venture in this category, Beauty and the Beast, last year.

The new score, known as Blennerhasset, has a libretto by Philip Roll and concerns two Americans who became involved in the plot of Aaron Burr. Margaret Daum, soprano, Frank Hornday, tenor, Hubert Hendrie, baritone and Claude Reese, tenor, have the principal roles. Howard Barlow will conduct. The opera will be broadcast from 10 to 10:30 P.M.

Giannini, composer of two stage works in addition to his first radio opera, was commissioned by the Columbia Workshop to do the score, which was written during two months last summer. Now an instructor at the Juilliard Graduate School, the composer also has completed a two-piano concerto and is at work on his third stage opera.

Rachmaninoff Radio Cycle

Literally getting the jump on the composer, who is to give a similar cycle, Henrietta Schumann has launched her own Rachmaninoff series, which is to include not only the four piano concertos but also the Russian composer's Rhapsody on a Paganini theme. Started on Oct. 15, it concludes on Nov. 19. The Radio City Music Hall Orchestra, under Erno Rapee, is assisting.

Metropolitan Winner Returns

With the progress of the annual Metropolitan Opera Auditions of the Air, contestants had an opportunity on Oct. 22 of visiting with one who had gone their way. Leonard Warren, American baritone, chosen in the 1937-38 season, was a guest. Margaret Daum, heard in several radio operas and the first prima donna to participate in television in this country, was a contestant on Oct. 15.

Opera and Concert

The opening of the San Francisco opera season was noted by NBC, which has broadcast excerpts from several performances. On Oct. 24 Flagstad, Melchior, Lawrence, Meisle, Huehn and Cordon were heard in Die Walküre under the Leinsdorf baton.

Supplementing the Toscanini series, now in full swing, two chamber series have been started by NBC, with the Beethoven quartets being featured. William Primrose and Carlton Cooley, who share the NBC Orchestra viola first-desk, have organized their own quartets and are dividing the series.

Incidentally, Toscanini concludes his Beethoven series by presenting the Ninth Symphony in Carnegie Hall on Dec. 2 as a benefit for the welfare fund of the New York Junior League. Soloists will be Jarmila Novotna, soprano; Kerstin Thorborg, contralto; and Nicola Moscona, bass of the Metropolitan, and Jan Peerce, tenor, who has appeared previously under the Toscanini baton.

Now a full-fledged operatic tenor, James Melton was the soloist on Oct. 22 on the Ford Sunday Evening Hour, with Fritz Reiner making the third of an initial group of four appearances as conductor. Melton's contribution was an aria from Mignon, in which he appeared during the Cincinnati Zoo summer season.

Dr. Walter Damrosch's Music Appreciation Hour on Oct. 20 featured a novel idea, "folk-songs in great music," with Nina Tarasova, Russian singer, demonstrating how composers made use of folk airs in their works.

The Curtis Institute of Music string quartet started another annual radio series on Oct. 16, with works of Haydn, Schubert and Dittersdorf providing the program. Twenty-two Monday afternoon concerts are scheduled, as well as six on Monday evenings.

A new violin sonata by Mana-Zucca was premiered by Hugo Kolberg, violinist, and the composer over WQXR on Oct. 22. Over the same station, starting on Nov. 5, Stephen Kovacs, pianist, is to broadcast the entire Well-Tempered Clavichord of Bach.

A series of chamber music programs at the Frick Collection will be aired by WNYC. Participating ensembles include the Kolisch, Stradivarius, Budapest, Griller, Busch and Roth quartets, and Frank Sheridan and Webster Aitken, pianists.

Morton Gould's latest work, based on Stephen Foster melodies, will be premiered on Jan. 12 by the Pittsburgh Symphony under Fritz Reiner, on the centenary of the American folk-musician's birth.

The Metropolitan's return to the air on Dec. 2 will make the season official.

H. A. S.

EDWARD DUDLEY,
tenor, right and James Quillian, accompanist, find a touch of the South at the Florida Building at the New York World's Fair

SUZANNE STEN,

mezzo-soprano, opened her season with a recital for the Cincinnati Matinee Musicale Club. In addition to appearing in the Townsend Morning Musicales in Washington, D. C., she will fulfill engagements in the Middle West and South. On Oct. 17 Miss Sten gave an all-Loeffler program over CBS, said to be the first such list heard on the air. Tonight (Nov. 1) she is soloist with the Columbia Symphony Orchestra under Howard Barlow

Richard McClanahan Pupil Wins Juilliard Award

Frances Pottasch, eighteen, pupil of Richard McClanahan, has been awarded a Juilliard fellowship in the entrance examinations just completed at that school. Miss Pottasch, who came to the United States from London, has studied with Mr. McClanahan at the Riverdale School of Music for the past nine years. As a child, she studied in the Tobias Matthay Pianoforte School, London, from which she was graduated and sent to Mr. McClanahan by Maestro Matthay, whose representative the former is in this country. Miss Pottasch studied theory with Tsuya Matsuki and was a member of the first graduating class at the Music and Arts High School, New York.

Mr. McClanahan, Arthur Christmann and Fay Bricken, members of the faculty at the Riverdale School of Music, on October 10 illustrated a lecture on music appreciation given for the School of Adult Education, Maplewood, N. J., by Professor Emeritus Peter Dykema of Columbia. They played Mozart's E flat trio, No. 7, for piano, clarinet and viola. Others who will appear in the series are Angela Diller, Professor Roy D. Welch of Princeton, John Erskine and Harold Bauer.

Roth Quartet at Columbia

The Roth String Quartet will give six festival programs at Columbia University, New York, during November and December. The series is sponsored by the Columbia University Chamber Music Society.

Verdi Club Commemorates Birthday of Composer

Annually the Verdi Club, Florence Foster Jenkins, president, commemorates the natal day of Verdi. The gathering of nearly 100 at the Oct. 9 musicale and breakfast at the Hotel Ambassador, New York, was thoroughly interesting.

Godfrey Foster, English bass-baritone, sang a Handel number and an aria from Simon Boccanegra with resonant voice. Maria Coffey, coloratura soprano, brilliantly sang Caro Nome (Rigoletto), and a Swedish folksong. Victor deVerits, Yugoslavia violinist, showed virtuosity in a rondo of Mozart, Valse Caprice by Wieniawski and particularly in Ibanez' Tango. Accompanists were Nathan Price, Maurice LaFarge and Claude Lapham. President Jenkins introduced the guests, including Henrietta Wakefield, Mrs. John Kurrus, Alice B. Butterfield and Mr. and Mrs. F. W. Riesberg. The speaker was Captain Edward Page Gaston, who gave most interesting facts relating to Verdi.

R. F. W.

Salzedo Heads Harp Department at Roerich Academy of Arts

Carlos Salzedo will head the harp department at the Roerich Academy of Arts this season, the only institution in New York with which he will be connected and which is now located in Carnegie Hall. Mr. Salzedo, who recently returned from Camden, Me., where for ten years he has been conducting a summer school, will fulfill many concert engagements in addition to his teaching.

ARDELLE WARNER,

soprano, formerly of Cleveland and now a resident of New York, fulfills concerts in the East this season

Grobé In 3 Recitals

Edouard Grobé, young American tenor, will sing a Lieder program at Centenary Junior College, Hackettstown, N. J. Nov. 12. On Nov. 14 he appears at the Century Club, Scranton, Pa. and on Nov. 19 gives a program at Town Hall, New York.

Give Sonata Program

Hinda Barnett, violinist and David Stimer, pianist, gave a sonata program at the Barbizon, New York, on Oct. 17.

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onegin, Susanne Fisher, Ria Ginster, Julius Huehn.
Hotel Ansonia, New York SUsquehanna 7-3300

MARSHALL BRYANT
TEACHER OF SINGING
120 West 70th Street New York
Telephone: ENdicott 2-2951

ALFRED BOYCE
TEACHER OF SINGING—COACH
135 West 56th St., New York City
Telephone CIrcle 7-5657

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0553
20th Year Soloist Marble Collegiate Church

GEORGE H. PICKERING
TEACHER OF SINGING
Director: Emma Willard Conservatory, Troy, N. Y.
Studio—69 East 91st Street, New York
Telephone: ATwater 9-7865

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

PHILIP MITTELL
Teacher of many distinguished symphony, quartet and concert violinists. Coach to artists of radio, theatre, screen and concert hall.
Studio: 200 W. 54th St., N. Y. CIrcle 5-4622

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
4 East 64th St., New York City
Telephone REgent 7-0136

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. MOnument 2-6797

LEO BRAUN
VOICE-REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

CECIL ARDEN
MEZZO-SOPRANO
formerly of Metropolitan Opera Association
TEACHER of SINGING and DICTION
54 West 68th St., N. Y. C. TRafalgar 7-6894

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing and New York Singing Teachers' Association
171 W. 71st St., N. Y. C. Tel.: SU. 7-1152

STUART ROSS
ACCOMPANIST—COACH
135 West 58th St., N. Y. CIrcle 6-8067
Appearing this season with Kathryn Meisle, Grete Stueckgold, Charles Kullmann

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 84 Riverside Dr.
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

ALICE GARRIGUE MOTT
ART OF SINGING
355 Riverside Drive (at 108th St.) New York
Telephone: ACademy 2-6274

MILLO PICCO
TEACHER OF SINGING
Baritone Metropolitan Opera Company
Royal Academy, St. Cecile, Rome
Hotel Dauphin, B'way at 67th St., N. Y. TR. 7-2200

JULIA LARSEN MUNRO
VIOLINIST — TEACHER
Available for Concert and Recital
450 Riverside Dr., N. Y. C. MOnument 2-0134

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

ERNESTO BERÚMEN
CONCERT PIANIST and TEACHER
1100 Park Ave. (cor. 89th St.) New York
ATwater 9-7470

JOSEPHINE SWENEY
ACCOMPANIST—COACH—TEACHER
Organist and Choir Director
Washington Heights Methodist Church, N. Y. C.
Telephone: AUdubon 3-0160

SUSAN BOICE
TEACHER OF SINGING
320 E. 57th St., New York Tel. PL. 3-7938
817 Steinway Bldg., Tu. & Fri. Tel. CI. 5-9531
Interviews by appointment

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral).

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

KATHERINE RUTH HEYMAN
Classes and Private Lessons in
FUNDAMENTAL PIANO TECHNIC
Studio: 26 Perry St. (Seventh Ave. & Waverly Place) New York City

HANNA BROCKS
CONCERT SOPRANO—VOICE TEACHER
Private and Group Lessons, Also for Children
Tone Building a Specialty.
Studio: 257 West 86th St., New York City
Phone: SUsquehanna 7-6625

BRUNO HUHN
Voice Lessons, Coaching for Song & Speech, Choral Conducting. Recitals of his own compositions.
205 West 57th St. N. Y. C. Tel. CIrcle 7-5420

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School.
Great Barrington Mass.
Studios: 607-608 Carnegie Hall, New York

FLEEDA ALBERTI-SPETH
TEACHER OF SINGING
148 West 72nd Street, New York
Telephone ENdicott 2-5449

EDWARD HARRIS
VOICE COACH
Concert and Radio Repertory for Singers
Studio: 25 Park Avenue, New York
Phone: LExington 2-5274

N. Y. COLLEGE OF MUSIC
Carl Hein, Director Chartered 1878
Oldest Music School in New York City
Authorized by law to confer diplomas and degree Doctor of Music. All branches for teachers and artists. 114-116 East 85th Street

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch, singing leading roles in the Bayreuth and Salzburg Festivals, 1937.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

ACCOMPANISTS

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N. Y. C.

CELLO

BERNARD **PARRONCHI**
CELLIST
Suite 702, 119 West 57th St., New York City

CHAMBER MUSIC

CINCINNATI STRING QUARTET
Distinctive Programs of Classic and Contemporary Music
Leo Brand and Ernest Pack, violins
Herman Goehlich, viola; Arthur Bowen, cello
Secretary: 2816 Burnet Ave., Cincinnati, Ohio

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

COACHING (VOICE)

SOLON ALBERTI
TEACHER OF SINGING — ACCOMPANIST
Coaching in
Recital—Oratorio—Opera—Radio—Repertoire
Hotel Ansonia, 2107 B'way, N.Y.C., SU. 7-3300

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
134 West 58th St., New York Circle 7-3958

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
171 W. 71st St. New York TRafalgar 7-0451

ELAINE DE SELLEM
Messo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

RICHARDSON **IRWIN**
TEACHER OF SUCCESSFUL SINGERS
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-0469

HARRY **JOMPULSKY**
CORRECT VOCAL TRAINING
222 West 77th St., N. Y., TRafalgar 7-7243

Margaret Ellen MacConachie
Teacher of Voice
The Boguslawski College of Music
323 South Wabash Ave. Chicago, Ill.

EDYTHE J. **MAGEE**
VOICE—COACH
Metropolitan Opera House Studio, New York City

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-0155

THREE FREE COURSES in
Trinity Principle Pedagogy (Perfect).
Musicianship (Elementary and Advanced).
Piano Playing. (New and Different).
Sight Singing.
EFFA ELLIS PERFIELD
103 E. 86th St. (at Park Ave.) N. Y. C.

James Quillian
COACH — ACCOMPANIST
200 West 58th St., N. Y. C. Circle 7-3200

COURTY ROSSI - DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
152 Hawthorne Ave. Glen Ridge, N. J.

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

VITTORIO TREVISAN
All BRANCHES OF SINGING
AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

VITTORIO TRUCCO
ASST. CONDUCTOR METROPOLITAN OPERA CO.
COACH—ACCOMPANIST
2025 Broadway, N. Y. C. SU. 7-6812

COMPOSERS

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club
353 West 57th St., New York, N. Y.

Rosalie Britain
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

GARDNER READ
COMPOSER-CONDUCTOR
1824 Hinman Avenue Evanston, Ill.
Phone: University 0605

ELMO RUSS
COMPOSER
Room 1902, 580 Fifth Avenue, New York

PROF. GRETE **SCHONWALD**
TEACHER OF VOICE
215 West 75th St., New York TRa. 7-4085

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

Louise St. John WESTERVELT
Teacher of Singing
Repertoire and Program Building
Har. 0500 CHICAGO CONSERVATORY Lin. 1227

CONDUCTORS

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
433 Franklin Street, Buffalo, New York

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1611 Auditorium Building Chicago, Ill.

FRANCIS **BUEBENDORF**
Conductor and Composer
LIEDERKRANZ SYMPHONY ORCHESTRA
265 E. 236th St., N. Y. C. Tel. FAir. 4-1084

JOHN WARREN **ERB**
CONDUCTOR—COACH
Department of Music Education New York University—Lafayette College
Private address: 43 Fifth Ave., New York City

Arthur FIEDLER
CONDUCTOR
BOSTON SYMPHONY POPS CONCERTS
Address Symphony Hall, Boston, Mass.

RUSSELL **GERHART**
CONDUCTOR
ALTOONA CIVIC and HAGERSTOWN SYMPHONIES
1104 Eleventh St., Altoona, Pa.

LOUIS HASSELMANS
OPERA CONDUCTOR — Paris Opera Comique, N. Y. Metropolitan Opera, Chicago City Opera Co. Louisiana State University, Baton Rouge, La.

GEORGE **HOYEN**
AMERICAN CONDUCTOR
Room 703, 119 West 57th St., New York City

DR. OTTO JANOWITZ
Assistant Conductor of Vienna State Opera
Coach—Accompanist
Mgt.: Albert Morini, 119 West 57th St., N. Y. C.
Per. Add.: 10 W. 70th St., N. Y. C. SU. 7-7557

Edwin McArthur
350 West 57th Street,
New York

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A highly inspired conductor."—Vienna Zeitung
CONCERTS, OPERA, MASTER SCHOOLS
Suite 701, 119 West 57th St., New York City

VALTER POOLE
CONDUCTOR
Detroit Federal Symphony
Detroit, Mich.

WM. **SPADA**
CONDUCTOR—COACH—ACCOMPANIST
Musical Director, New Jersey Opera Association
18 West 52nd St., New York PL 3-0146

THELMA SPEAR SOPRANO
"A Poet in Song"
Athenaeum Concert Mgt.,
113 W. 57th St., New York

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

CLUBS and SOCIETIES

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Bessie Covert, *National President*
2914 Pine Grove Avenue, Chicago, Ill.

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY of MUSIC and SPEECH
Central Office: 2030 Paris Ave., S.E.
Grand Rapids, Michigan

FLUTE

FRANCES **BLAISDELL**
Flutist
Studio: 457 W. 57th St., N. Y. C. CO. 5-8450

HARP

Mildred **DILLING**
HARPIST
Mgt.: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 E. 52nd St., N. Y. Plaza 3-8717

MANAGERS (Chicago)

For Your CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

MANAGERS (Hollywood)

MATHILDE ERNESTINE
MANAGER
The Lido, 6500 Yucca St., Hollywood, Calif.
Phone HOllywood 2961

ORGAN

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 1012 Park Ave., N. Y. C.

ROBERT ELMORE
CONCERT ORGANIST
"Recital Thrills Carnegie Hall Crowd"
—*New York Journal*
Richard Copley Mgt., 113 W. 57th St., N. Y. C.

PIETRO **YON** CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N. Y. C.

PIANO

RICHARD BALDWIN
PIANIST and TEACHER
830 Park Ave. (76th St.) N. Y. C. BUt. 8-3281

AVIS BLIVEN **CHARBONNEL**
PIANIST
Suite 701, 119 West 57th Street, New York

ANN CHENEE
PIANIST
Suite 701, 119 West 57th St., New York City

KATE S. CHITTENDEN
PIANOFORTE, REPERTOIRE, APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

ANNETTE COREAU
CONCERT PIANIST
Featuring "Musical Trip Around the World"
Pers. Rep., H. Kovnat, 470 W. 24 St., N. Y. C.

(Continued on page 33)

Songs in English Should Not Be Made "Poor Stepsisters" of Recitals

Henry Blanchard, Baritone, Asserts That Much Wider Opportunity Ought to Be Given to Works in Vernacular

Asserting that "if music is to entertain, it must interest the listener," Henry Blanchard, concert baritone, was emphatic in telling the Musical Courier that not enough attention is paid to the "wealth of songs in English" available for concert programs.

"The last part of a program often is slightingly referred to as a 'bevy in English,' implicitly not worth serious attention," he declared, "when as a matter of fact song literature in English contains so much that is valuable. For the same reason, why keep the songs with English text until the last?"

Though known as a Lieder specialist as a result of his offering in Europe many programs devoted exclusively to this form of song, Mr. Blanchard has presented many modern songs in English, some of which he believes rank with the best in any language.

Problems of Translation

"There is no reason," he said, "why the first part of a program need be boring because it is incomprehensible. Opportunities for adequate translation, when necessary, exist widely. The difficulty of translation has been discussed endlessly.

"The truth, of course, is that some songs lose nothing in translation while others defy tampering with in any degree. In the first category are the Four Serious Songs of Brahms, the classic example of what can be done in beauty of translation. The English version of the text adheres with such slight need for change to the music that Brahms wrote for the German text that there seems no reason why, for an English-speaking audience these great songs should be sung in anything but English. On the other side, there is Debussy's French, which guards its Gallic quality serenely against the translator.

"But what of the Russian literature? Russian songs are frequently translated into French. In thus becoming hybrid, these songs become lifeless and have no native tang for an American audience. The solution, I feel, lies in their presentation in Russian.

"Then, too, we hear the songs of Grieg usually in German. Is it because there is supposed to be an affinity between Norwegian and German, or because Grieg absorbed some German ideas? Travellers in Scandinavia now find English as prevalent as German. As a matter of fact, Grieg translates rather well into English.

"There are songs by Schumann and Loewe written for German translations of original English texts. A resetting in English for our audiences is simplicity itself. Schubert did not have the English point of view when he set Shakespeare's Hark, Hark the Lark in German but we speakers of English sing the song now in our own language, particularly since our words fit the Schubert music perfectly."

HENRY BLANCHARD

Referring to Castelnuovo-Tedesco's setting of Shakespeare Mr. Blanchard said that the composer's using the original English text indicated a "universality of outlook which I hope can be increasingly cultivated among us."

"We need to hear more English," he concluded, "and let us do our best to satisfy that need. The music is there if we hunt for it, especially among the modern English composers. We can always fall back on the inexhaustible foreign literature, either original or translated, to supplement programs of exemplary interest and distinction made up largely of songs in our own tongue.

"There are songs in English that approach the greatness of Schubert. We are prone to forget in evaluating our songs that we possess an unrivalled heritage in English lyric poetry. It gives us a head start into the future." A. G.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Atiyeh, Wadeeha
Bagger, Henriette
Beaume, Jeanne Roel
Beltz, Donald
Bobwin, Charles
olz, Oscar
Brewer, Ted
Brown, Thomas A.
Chanler, Theodore Ward
Clover, Edythe May
Cherniavsky, Leo
Coen, Lina
Compton, George
Crawford, Ruth Porter
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Desfosses, Beatrice
Di Napoli, Guido
Erhardt, Dr. Otto
Fay, Donald M.
Fink, John
Fonteyn, Christine
Gardner, Leila Troland
Giglio, Alessandra
Green, Marion
Grimard, E.
Haggard, Pauline
Haufreucht, Herbert
Lakes, Helen
LaScase, de Jean
Leffert, Florence
Le Rae, Virginia
Lewis, Nana
Luckey, Ann
McArden, Joy
Marion, Paolo
Marbini, Armand
Mola, Corradina
Muller, Edmund
Nouneberg, Louta
Orloff, Nikolai
Ostberg, C. G.
Perella, Harry
Razlog, Anton
Sakoutas, Vitaly
Scott, Dr. Glendale
Shaviteh, Vladimir
Shull, Mark
Silverman, Belle Fisch
Sorelle, Eloise
Surani, Anna
Sutton, Ezilda
Tauritz, Frank
Tell, Sylvia
Tello, Afelia
Turner, Ann
Vantine, Emmaletta
Viola, Renzo
Williams, Stacey
Wollner, Mark
Zakharoff, Borris
Zoellner, Wotan

Lhevinnes to Assist Gerhart

Russell Gerhart, director of the Altoona Civic and Hagerstown orchestras, opened the season in Hagerstown on Oct. 19, with Fritz Krueger, tenor, as soloist. On Nov. 9 Mr. Gerhart will present Josef and Rosina Lhevinne, duo-pianists, in the second performance in America of the Mozart Concerto in F for two pianos.

Ruth Rooney Returns for Season

Ruth Rooney has returned for engagements in this country after fifteen months, coaching at Milan with Fortunato Riis. She will appear in opera and concerts.

MARIA CARRERAS and a group of her pupils in Manchester, Vt., where the pianist held summer classes. The picture shows, left to right, Margaret Gaudiani, Mme. Carreras, Aurora Mauro-Cottone and, seated, Ozanne Marsh. New York recitals will be given by Miss Mauro-Cottone at Town Hall on November 21 and by Mr. Marsh on December 5.

Hartford Welcomes Musicians from Europe

Plans Concert Series — Music School to Mark 50th Year

HARTFORD, CONN.—The musical season in Hartford will not be affected by conditions in Europe. All artists engaged to appear here are already in this country or will arrive within a short time.

Burton Cornwall, baritone of this city, who returned home just before the war began, reports that he heard much music in Europe this summer despite the growing tenseness. Anna Kaskas, Metropolitan contralto and a native of Hartford, returned after war was declared and was guest at a dinner.

Robert Kellogg will bring several outstanding artists to the Bushnell Memorial. Fritz Kreisler was presented by him.

The Hartford School of Music will observe its fiftieth anniversary this season. Paul Vellucci, director, announces a series of recitals to celebrate the event. Lois Phelps, young American pianist who has appeared in New York, will teach there.

The Hartford Symphony Orchestra, again conducted by Leon Barzin, resumed activities last month.

According to an announcement by Moshe Paranov, dean, the Julius Hartt Foundation will add a department of the dance to its curriculum. M. L.

Tibbett to Introduce Song by Kennedy Russell

Lawrence Tibbett will introduce Kennedy Russell's new song, Thank God for All These, when he appears on the Ford Symphonic Hour program on Sunday, Nov. 19, at 9. p.m. over WABC.

ATTUNED TO MUSIC LOVERS' TASTES
THE BUCKINGHAM
Newly Modernized
57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.
ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

STELL ANDERSEN
PIANIST
CONCERT MGT.: ALBERT MORINI
119 West 57th Street, New York City

BIRMINGHAM
Apollo Boys Choir
COLEMAN COOPER, Founder-Director
Concert Management Vera Bull Hull
101 West 55th Street New York City

ROGER AUBERT
PIANIST
Management: Bernard R. La Berge
2 West 46th St., New York City

Giuseppe BALESTRIERI
TENOR
OPERA—CONCERT—RADIO
Suite 705, 119 West 57th St., New York City

BALI AND JAVA DANCERS with DEVI DJA
30 DANCERS and NATIVE MUSICIANS
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

BALLETS JOOSS
NEW REPERTORY — COMPANY OF 30
IN AMERICA, JANUARY TO MARCH, 1940
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnson, Personal Representative
805 Orchestra Building, Chicago, Ill.

SIMON BARER
SENSATIONAL RUSSIAN PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

JOSEPH BENTONELLI
TENOR
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York

FRANK BISHOP
PIANIST
Management: Annie Friedberg
250 West 57th St., New York

RICHARD BONELLI
BARITONE, METROPOLITAN AND
SAN FRANCISCO OPERA COMPANIES
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

AGATA BORZI
COLORATURA SOPRANO
Management: GEORGE LEYDEN COLLEDGE
30 Rockefeller Plaza, New York City

GUILA BUSTABO
BRILLIANT YOUNG VIOLINIST
Management: NBC Artists Service
RCA Building New York, N. Y.

EUGENIA BUXTON
AMERICAN PIANIST
Richard Copley Concert Management
113 West 57th Street, New York

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N. J. 160 W. 73rd St., N. Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

JOHN CARTER
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

ROBERT CASADESUS
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

Curtis Institute of Music
RITTENHOUSE SQUARE
PHILADELPHIA, PA.

DONALD DICKSON
BARITONE
Metropolitan Opera Association
Mgt. NBC Artists Service, RCA Bldg., N. Y. C.

HEARD IN THE STUDIOS

Norman Jolliffe

Norman Jolliffe has returned from a vacation in Vermont, and already has a full schedule of teaching. Norma Terris and Mortimer Davenport, baritone, artist-pupils of Mr. Jolliffe, have appeared in recitals during the summer. Miss Terris gave two recitals in Lyme, Conn., where her program included operatic excerpts from Boheme, Herodiade, and songs of Tchaikovsky, Ronald, Charles, Strauss and Speaks. Mr. Davenport appeared in Middlebury and Lake Dunmore, Vt. At the Chekov Theatre studio, Ridgefield, Mr. Davenport sang a program of German Lieder, operatic arias, and compositions of Joseph Wood, Jr., accompanist and composer for the Chekov group.

Bernard Taylor

Activities of artist-pupils of Bernard Taylor include:

Glenn Darwin, NBC baritone, has resumed his post as soloist at St. Bartholomew's Church, N. Y., and has been engaged for many recitals and orchestral appearances this season including solo programs in Wellesley Hills, Mass., and Buffalo, N. Y., and with the Kansas City Philharmonic in Kansas City and Topeka. On Jan. 10, Mr. Darwin appears in Town Hall, New York, with Edwin McArthur as accompanist.

Elwyn Carter, bass-baritone, gives a recital at Great Barrington, Mass., and sings Ramfis in Aida with the Syracuse University Chorus under Howard Lyman this month; participates in a performance of The Creation with the Ohio Valley Choral Association, and is soloist in Midland, Mich., with the Detroit Symphony. Mr. Carter is soloist at the First Presbyterian Church, New York.

Donald Dame, tenor, appeared in Pagliacci and Gianni Schicchi at the Worcester Festival under Albert Stoessel and was a regular member of the Chautauqua Opera Company during the summer. He has return engagements in Cleveland and Akron in Messiah and many other oratorio and concert engagements. Mr. Dame is soloist at Grace Episcopal Church, New York.

Carine Henderson, dramatic soprano, has been engaged by management Willard Mathews for oratorio and recital appearances.

John Campbell, tenor, has been awarded a fellowship at the Juilliard Opera School.

Laura Kellogg, soprano, is featured soloist at the Village Barn in Greenwich Village, New York.

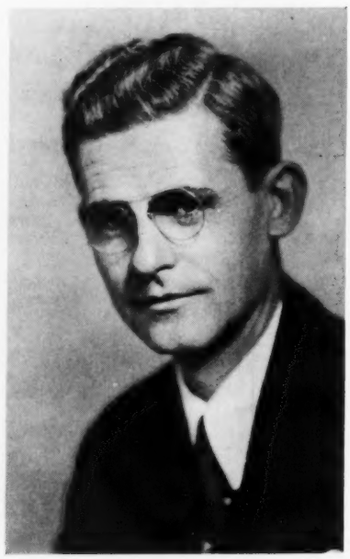
Carol Wolfe has been engaged as contralto soloist at Central Baptist Church, and Mildred Ellor has been appointed soloist at Bethany Memorial Church, both New York.

Leslie Pierce, baritone, has assumed his post in the voice department at Tulane University, New Orleans, La., and Wilbur Holmes, baritone, his duties as teacher of voice and music in the public schools of Alexandria, La.

Marshall Bryant

Artists from the New York studio of Marshall Bryant have inaugurated a busy season following numerous summer activities. Robert Betts sang with the Municipal Opera Company, and Russell Skitch was soloist at the ten-day Religious Conference in Canada. Robert Crawford is booked for a long tour under the management of Vera Bull Hull.

Ross Graham continues his Friday evening appearances as soloist on the Cities Service program over WEAF. Madge Marley was soloist on the Ford summer program, and is appearing several times



MARSHALL BRYANT

this fall over CBS. Arthur Bailey, tenor, was soloist during the summer at St. Thomas' Church, New York. June Elson, head of the voice department at Greenbrier College, Lewisburg, W. Va., is booked for a faculty recital at the college. Marcella Howard and Ruth Haidt are on tour in I Married an Angel.

Edward Harris

Following an active summer as guest teacher at the Keystone Institute of Music, Lake Chautauqua, N. Y., Edward Harris, vocal coach, has reopened his New York studio. Mr. Harris expects to continue his work at the school as a feature of his summer schedule. Among those who studied with him were Josephine Antoine, Metropolitan Opera coloratura; Theodore Vosburgh, tenor, head of the vocal department at Albion College, Mich., and conductor of the Albion A Cappella Choir; Reuben A. Martinson, baritone, supervisor of music of the elementary schools of Birmingham, Ala.; and Kathleen Martinson, concert soprano.

Mr. Harris will devote most of the season to teaching. He has, however, resumed conducting the Plainfield, N. J., Choral Club of 100 mixed voices, now in its twelfth season. He also will be heard as accompanist during the season, among his engagements being that of Nov. 13 when he accompanies Grace La Mar, contralto, in her New York Town Hall recital.

John Wummer

John Wummer, after a vacation in the Shenandoah Valley, has resumed his classes in flute. Two pupils from the Wummer studio, Sebastian Caratelli and Vinetta Boulton were recently admitted into the National Orchestral Association.

Dornay-Culp

Lucille Manners, soprano, has been reengaged as soloist with the Rochester Philharmonic Orchestra on Nov. 12. Miss Manners, featured on the Cities Service program again over WEAF on Friday evenings, will be heard in concert frequently this season.

Henry Resumes Teaching

With the exception of two weeks, spent in the Berkshires, Harold Henry was busy preparing four new programs during the summer, which he will use at his recitals this winter. He has reopened his studios.

D. C. DOUNIS
VIOLIN MASTER WORKS

JESSICA DRAGONETTE
RADIO—CONCERT
Personal Representative: N. D. Loftus
Suite 703, 119 West 57th St., New York City

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

BYRD ELLIOT
VIOLINIST
Personal Representative: Mrs. Arthur Crary
30 Sutton Place, New York Tel VOl. 5-3960

MISCHA ELMAN
VIOLINIST
Management: HAENSEL & JONES
113 West 57th Street New York

Embree Concert Service, Inc.
100 West 58th Street
New York City

FRANCIS FINDLAY
CONDUCTOR
Room 703, 119 West 57th St., New York, N. Y.

EDITHA FLEISCHER
LYRIC SOPRANO
Exclusive Management: Annie Friedberg,
250 West 57th St., New York

FRANK FOREST
TENOR
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

DUSOLINA GIANNINI
SOPRANO METROPOLITAN OPERA
Management NBC Artists Service
RCA Building, New York, N. Y.

SASCHA GORODNITZKI
PIANIST
Embree Concert Service, Inc.
100 West 58th St., New York City

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORSE
White Plains, N. Y.

EDOUARD GROBÉ
AMERICAN TENOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ROLAND GUNDRY
BOY VIOLINIST
Acclaimed by New York and European critics.
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

STEPHAN HERO
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

ERNST HOFFMANN
CONDUCTOR
HOUSTON SYMPHONY ORCHESTRA

JOSEF HOFMANN
PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

MARCEL HUBERT
'Cellist
"An Artist of the Very First Order"
—New York World-Telegram
Mgt: Haensel & Jones, 113 W. 57th St., N. Y. C.

ERNEST HUTCHESON
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

Indianapolis Symphony Orchestra
FABIEN SEVITZKY, Conductor

I S H - T I - O P I
AMERICAN INDIAN BARITONE
Personal Representative: Josephine Vila, Inc.
119 West 57th Street, New York

The Juilliard School of Music
130 Claremont Avenue New York City
113 West 57th St., New York City

ALEXANDER KELBERINE
RUSSIAN PIANIST
Management: NBC Artists Service
RCA Bldg., 30 Rockefeller Plaza, N. Y. C.

JESSIE KING
CONTRALTO
Address:
Suite 706, 119 West 57th St., New York

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

EYVIND LAHOLM
TENOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, RCA Bldg., New York

ARTHUR Le BLANC
Canada's Foremost Violinist
Season 1939-40 Now Booking
Mgt.: B. R. LaBerge, Inc., 2 W. 46 St., N. Y. C.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Mgt.: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York City

RAY LEV AMERICAN PIANIST
Management: ALEXANDER MEROVITCH
19 West 69th Street New York City

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone CIrcle 7-1787

MARK LOVE
BASS — BARITONE
825 Orchestra Building, Chicago, Ill.

EARL MAIMAN
PIANIST
Management: Albert Morini
119 W. 57th St., New York
252 Faubourg St. Honoré, Paris

NICOLAI MALKO
CONDUCTOR
Mgt.: Arthur Judson, Steinway Hall, N. Y.

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

ERNEST McCHESNEY
AMERICAN TENOR
Mgt.: Haensel & Jones, 113 W. 57th St., N. Y. C.

MELCHIOR
Mgt.: NBC Artists Service,
RCA Bldg., New York, N. Y.

JAMES MELTON
TENOR—Radio, Opera and Concert
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

LUCY MONROE
AMERICAN LYRIC SOPRANO
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

CONCERT MANAGEMENT
ALBERT MORINI
119 W. 57th St. 252 Faubourg St. Honoré
N. Y. C. Paris, France

PAUL MUSIKONSKY
VIOLINIST
DIRECTION—JOSEPH OSBORNE
Hotel Ansonia, New York City

Buhl Fund Makes $50,000 Grant To Aid the Pittsburgh Orchestra

Will Be Used for Free Concerts in City's High Schools—Reiner Forces Schedule Notable Array of Soloists

PITTSBURGH, PA.—Although the Pittsburgh Symphony Society's campaign for $350,000 to tide the orchestra over a two-year period has not yet reached its goal, the orchestra will resume activity shortly. Of importance was the grant of $50,000 given to the Society by the Buhl Foundation of Pittsburgh. This amount is to be devoted for presentation of free concerts in various high schools in the city, the first project of its kind ever attempted in this country, if memory serves right. Of this sum, $25,000 will be immediately available and the balance is contingent upon the orchestra raising the $80,000 which represents the amount needed to attain the campaign objective.

Elaborate Symphonic Schedule

The orchestra announces 16 pairs of concerts, apart from the school events referred to above. The season will run 20 weeks, as was the case last year. Rehearsals began on Oct. 30. Fritz Reiner starts his second year as musical director. The assistant conductor will be Vladimir Bakaleinikoff, who also assumes the post of first viola, succeeding Nathan Gordon. The new concertmaster is Hugo Kolberg; he takes the place of Michel Gusikoff, who resigned at the close of last season.

An auspicious list of soloists includes: violinists, Jascha Heifetz and Robert Virovai; pianists, Josef Hofmann, Serge Prokofieff and Rachmaninoff; tenor Lauritz Melchior; Georges Enesco who with cellist Felix Salmond will play the Brahms double concerto for those instruments. (Mr. Enesco will also lead one of his own works). The solitary American born artist thus far announced for this series, is Martha Lipton, who will be one of the soloists in the presentation of Verdi's Requiem, given in collaboration with the Mendelssohn Choir led by Dr. Ernest Lunt. Igor Stravinsky will be a guest conductor in a program of his own compositions. The orchestra's concerts this year will be given on Friday nights and Sunday afternoons.

Dr. Howard Hanson, director of the Eastman School of Music, was guest speaker at the October meeting of the In-and-about-Pittsburgh Music Educators Club. R. L.

Photo by A. Dee

NINO RUISI,
basso of the Chicago Opera Company, left on Oct. 5 for a season of opera at the Teatro Nacional in Havana, Cuba. He will appear in Boheme, Rigoletto, Il Trovatore and Aida. On his return to New York, he goes to Cleveland to sing Colline in La Boheme.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 of Musical Courier, published semi-monthly at New York, N. Y., for Oct. 1, 1939.

State of New York, N. Y.
County of New York, N. Y. ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George H. Hilbert, who, having been duly sworn according to law, deposes and says that he is the President of the Music Periodicals Corporation—Publishers of Musical Courier, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Music Periodicals Corporation, 119 West 57th Street, New York; Editor, Leonard Liebling, 119 West 57th Street, New York; Managing Editor, Alfred Human, 119 West 57th Street, New York; Business Manager, George H. Hilbert, 119 West 57th Street, New York.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other uninincorporated concern, its name and address, as well as those of each individual member, must be given.)

Music Periodicals Corporation, 119 West 57th Street, New York. Estate of Edgar F. Bitner, 230 Central Park So., New York. Frank Connor, Darien, Conn. Charles Hollender, Trustee for G. H. Hilbert, 36 West 44th Street New York. Ned Bitner, 119 West 57th Street, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is . . . . . (This information is required from daily publications only.)

George H. Hilbert, Pres.

Sworn to and subscribed before me this 19th day of October, 1939.

(Seal.) Harold Sturmer.

(My commission expires Mar. 30, 1941.)

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

New York Philharmonic-Symphony
— String Quartet —
Mgt. Alexander Merovitch, 19 W. 69th St., N. Y.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

PADEREWSKI
Management: NBC ARTISTS SERVICE
RCA Building, New York City

VIRGINIA PEMBERTON
CHICAGO CITY OPERA
Season 1939-1940

RETHBERG-PINZA
Available for Individual Appearances
or in Joint Concerts
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

Emily Roosevelt
SOPRANO
Concert Management Milton Bendiner
Steinway Hall, 113 West 57th St., New York

ALVIN RUDNITSKY
VIOLINIST
Embree Concert Service, Inc.
100 West 58th St., New York City

BIDU SAYAO
METROPOLITAN OPERA SOPRANO STAR
Concert Season 1939-40 Now Booking
Columbia Concerts Corp., 113 W. 57th St., N. Y.

JOSEPH SCHUSTER
CELLIST
180 West 58th Street, New York, N. Y.
Mgt.: Arthur Judson, 113 W. 57th St., N. Y.

RUDOLF SERKIN
PIANIST
Management: NBC Artists Service
RCA Building, New York City

SONIA SHARNOVA
CONTRALTO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

GARI SHELTON
PIANIST
Mgt.: Bernard R. Laberge, Inc.,
2 West 46th St., New York

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Gertrude Evans, National President

LEE SIMS
SCHOOL OF MUSIC
Harriet Crane, Director
916-919 Kimball Hall, Chicago, Ill.

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

STEELE—CLOVIS
Soprano—JOINT RECITALISTS—Tenor
Mgt. Albert Morini, 119 W. 57th St., N. Y. C.
252 Faubourg St. Honoré, Paris

ISAAC STERN
VIOLINIST
Management: NBC Artists Service
RCA Building, New York

ENID SZANTHO
CONTRALTO
Exclusive Management: Annie Friedberg
250 West 57th St., New York City

JEAN TENNYSON
SOPRANO
Exclusive Management: Willmore & Powers,
2 West 45th Street, New York City

ALICE TULLY
DRAMATIC SOPRANO
Personal Direction:
B. Mary Pingle, Steinway Hall, New York

VIROVAI
NEW VIOLIN SENSATION
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

ARDELLE WARNER
CONTRALTO
Suite 703, 119 West 57th St., New York City

FLORENCE WESSELL
VOCAL STUDIOS
50 East 77th St., New York. Phone BU. 8-4381

RICARDO ZAPPONI
Opera-Concert Tenor—NOW TEACHING
Studio: 743 Fifth Avenue, New York City
Phone: PLaza 5-7460

EUROPEAN

AVRIL
COLERIDGE-TAYLOR
Composer-Conductor
IN U. S. A., OCTOBER, 1939
44a London Road, London, N. W. 8

REBEKAH C. DODGE
Teacher of FRANCES CASSARD
Vocal Fundamentals and Song Interpretation
Via Paganini 24, Rome, Italy

Norina SEMINO
BRITISH CELLIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

PARRY JONES OPERATIC TENOR
OPERA — ORATORIO — RECITALS
185 Old Brompton Road London, S. W. 5

BROSA
VIOLINIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

VERA MOORE
PIANIST
Mgt. Ibbs & Tillett, 124 Wigmore St., London W. 1
A. & M. Dandelot, 83 rue d'Amsterdam, Paris (VIII)

VERA BENENSON
PIANIST
Mgt.: Harold Holt, 3 Clifford St., London

GEORG von HARTEN
PIANIST
"His playing was a communication between minds." —Times, London
Ibbs & Tillett, 124 Wigmore St., London, W. 1

MAGDA TAGLIAFERO
PIANIST
Mgmt.: Bureau de Concerts M. de Valmalète, 45, rue La Boëtie, Paris
Cables: Valmalètav, Paris

PAUL MAKANOWITZKY
VIOLINIST IN AMERICA 1939
Management: Office Théatrale Européen, 16, rue de Gramont, Paris

MARIE VALOIS
MEZZO-SOPRANO
For Information: Amato, Junior, 16, rue de Monceau, Paris

IVOR NEWTON
ACCOMPANIST and COACH
July-December JOHN BROWNLEE tour, Australia, New Zealand, Canada, United States
93 Cornwall Gardens, London, S. W. 7

VIEWS and INTERVIEWS
by IRVING SCHWERKE
$2.00 the copy
Sole Agents for the United States & Canada: Elkan-Vogel Co., 1716 Sansom St., Phila., Pa. Orders from other countries ($2.40 postpaid) can be sent to the author at 6, Square Leon-Guillot, Paris, France.

Buy From Your Local Dealer

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Has composed Conte Bleu et Or for piano, four hands.
Price $1.10
For Sale: Elkan-Vogel Co., Inc., 1716 Sansom St., Phila., Pa., The Gramophone Shop, Inc., 18 E. 48th St., New York.

Siena Holds Vivaldi Festival

(Continued from page 7)

L'Olimpiade Restored

For the operatic aspect of Vivaldi's work, his Olimpiade, three acts on Metastasio's notable libretto, was chosen. (Over twenty composers, it is interesting to remark, have set this libretto to music, among them Pergolesi, Caldara, Jommelli, Perez, and others equally famous.)

In this opera, Vivaldi seems to accept the theatrical formula of his time, above all, those of the Abbé Metastasio and his conventional aesthetics.

But, though Vivaldi's position in this opera may not be as revolutionary as, for example, that of Monteverdi, it is none the less true that, in Olimpiade, Vivaldi reaches moments of profound grandeur and his psychological penetration of the personnages of the drama is veritably astonishing. The opera is fully as remarkable for its dramatic unity—centralized on the principal conflict around which gravitate quite an ensemble of accessory situations and which, without the constructive hand of a master like Vivaldi, must have degenerated into "confusion worse confounded." Certain fragments of the work, such as Aristea's aria (second act), the quintet and grand chorus (third act), are certainly to be ranked among the most beautiful pages in all Italian dramatic music.

Revelation in Sacred Concert

Even a more sensational revelation was the sacred music concert, this music now being performed for the first time since Vivaldi's death. Here the public found itself vis-à-vis truly extraordinary works, particularly the Stabat Mater and the monumental Gloria, for soli, orchestra, and chorus. In these works, the hearer is in the presence of an "unexpected" Vivaldi who, while conserving the impetuous and dramatic power of the most beautiful *concerti grossi*, does so with such true religious sentiment and such elevation that these pages can be compared to the most exalted works of Bach. The Credo comprises a Crucifixus unequalled in the entire realm of religious music (how prophetic of the Mozart of the Requiem it is!) while the Motet for soprano, organ, and strings, which closed this unforgettable concert, is also utterly admirable.

Rare Novelties

In addition to the foregoing, three other concerts brought forth much hitherto unknown Vivaldi music, notably an extraordinary concerto for two violins, the success of which was so overwhelmingly enthusiastic the work had to be repeated immediately. Another splendid violin concerto, taken from La cetra, came from the Library of Congress, at Washington.

A novelty was provided by the successive performance of the concerto for four violins and its transcription for four pianos by J. S. Bach, with respect to which it must be said that, the science of the transcriber notwithstanding, the original seemed purer and more expressively puissant than Bach's arrangement. A further treat—indeed, every item of the festival was a treat—was an exquisite *Serenata a tre*, for two sopranos, tenor, harpsichord, oboe, bassoon, and strings.

The program of the week was as follows: (Sept. 16) Symphony in C major for orchestra; Concerto in G minor for violin and strings; Concerto for four violins and strings; Aria from the opera La Fide ninfa; Concerto for four pianos (J. S. Bach transcription); Rustic Concerto for strings and harpsichord; (Sept. 17) Trio Sonata (Casella arrangement); three arias, from the opera Ercole sul Termodonte; La notte Concerto, for flute, strings, and harpsichord; Serenata a tre; (Sept. 18) Symphony in G major for orchestra; Concerto for organ in D minor (J. S. Bach transcription); three arias, for soprano and strings; Concerto in A minor, for two violins and orchestra; Concerto in F major for two horns, two oboes, solo violin, strings, and harpsichord; (Sept. 19) premiere of the opera L'Olimpiade; (Sept. 20) religious concert with Credo for chorus, organ, and strings, the Motet, for soprano, organ, and orchestra, the Stabat Mater, for contralto, organ, and strings, and the Gloria, for two sopranos, contralto, chorus, organ, and orchestra; (Sept. 21) second presentation of the opera L'Olimpiade, and closing of the festival.

Performances of Merit

Space does not permit the citing of the names of all the participants,—all of high order and among them many students of the Accademia. The soloists for the religious music were Gabrielle Gatti and Cloe Elmo, two of Italy's finest singers. The singers of Olimpiade were also most excellent. The orchestra conductors were Antonio Guarnieri (Olimpiade) Fernando Previtali, Mario Rossi, and Roberto Lupi (the three concerts) and the writer (the religious concert held in the admirable San Francesco Basilica). The difficult *regie* of the opera was confided to Corrado Pavolini, the decorations were after *maquettes* by Virgilio Marchi. The chorus of the Siena Choral Union was trained—and perfectly—by Vittorio Baglioni.

Singers Arrive

Arriving on the SS. Rex on Oct. 15 were two members of the Metropolitan Opera, Karin Branzell, contralto, and Herbert Janssen, bass-baritone.

Photo by Suse. By K., New York

KURT BAUM

Kurt Baum to Make U. S., Debut

Making his debut with the Chicago City Opera on Nov. 2 in Aida, Kurt Baum, tenor, will fulfill other engagements in the United States this season. His repertoire includes practically all the tenor roles in Verdi, Puccini, Mozart and other operas, among them Lohengrin and Die Meistersinger. He has studied forty operas in their original language.

Mr. Baum for four years appeared in opera houses of Zurich, Basle (with Fritz Busch conducting) and Prague, and gave guest performances at the Vienna State Opera. He was soloist in Mahler's eighth symphony under Bruno Walter at the Vienna Konzerthaus and appeared also at the Paris Opera and the Royal Operas in Budapest and Antwerp under Kleiber, Monteux, Szell, and Votto.

Mr. Baum has been soloist with the Brussels, and London Philharmonic and the Paris Lamoureux Orchestras, and has given concerts in Copenhagen and Monte Carlo, at Biarritz, Ostend, Amsterdam.

Mr. Baum's engagements in the United States are under the management of NBC Artists Service.

Passed Away

HAROLD FLAMMER, 50, president of the Music Publishers Association of the United States, and vice president of G. Schirmer, Inc., died at his Bronxville, N. Y., home on Oct. 22. A graduate of Princeton, Mr. Flammer was associated with the Schirmer firm from 1913 to 1917, when he established his own music publishing house. In 1929, G. Schirmer Inc., bought out his business and he became vice president of the former firm. From 1926 to 1928 he was president of the Music Publishers Association, and from 1928 to 1931 vice president. He was also executive chairman of the Better Business Auxiliary Board of the music publishers.

WESTON S. GALES, 62, founder and first conductor of the Detroit Symphony Orchestra, died on Oct. 21 at Portsmouth, N. H. Born in Elizabeth, N. J., in 1877, he was graduated from Yale and studied organ with Dethier, Widor and Vierne. In 1913 he made his debut as a conductor with the Hamburg Philharmonic Orchestra in Germany. After conducting in Germany and Paris he went to Detroit and in 1914 organized the Detroit Symphony, conducting until 1918 when Ossip Gabrilowitsch succeeded him. He made his New York debut at the Metropolitan Opera House in 1914, conducting with Joseph Stransky. In 1928 he was named *répétiteur* at the Bayreuth Festival, the first American so honored.

JOSEPH GREEN, 43, orchestra leader with the National Broadcasting Company, died on Oct. 16 in New York. He was formerly associated with the late John Philip Sousa and was credited with being the co-inventor of the vibraphone.

CORNELIS DOPPER, 69, composer, and second conductor of the Amsterdam Concertgebouw from 1908 to 1931, died in Amsterdam on September 18.

GIUSEPPINA GARGANO, soprano, who had appeared in European and South American opera houses under the name of Malibran, died on September 18 at her villa in Porta Dazeglio outside of Bologna.

MRS. PORTIA STARR FITZHUGH, vice president of the Brooklyn, N. Y., Music School Settlement, died in that city on September 17.

FAY TEMPLETON, 74, long in operetta, died in San Francisco on Oct. 3. Miss Templeton, a native of Little Rock, Ark., who made her stage debut at the age of 3, was particularly known for her singing of ballads and had also sung in Gilbert and Sullivan roles. She last appeared in New York in Roberta, by Jerome Kern, in 1933.

CLARENCE W. ALLEN, 68, organist of the Throop Avenue Presbyterian Church, Brooklyn, N. Y., for the last forty years, died in his home there on Oct. 2. He was born in Brooklyn and studied under Dudley Buck and Samuel P. Warren.

HERMAN A. ZEITZ, 76, widely known in the Mid-West as orchestra leader, choir director and teacher, died in Milwaukee recently. He was a student at the Berlin Hochschule under Joachim, and returning to America, became head of the University of Michigan violin department.

ALBERT BECK, piano teacher of Council Bluffs, Iowa, and Omaha, died at his home in Council Bluffs on September 17, of a heart attack.

KATHRINE CLARKE, Milwaukee voice teacher, died there recently after an illness of six months. For 37 years she was assistant director of the Wisconsin Conservatory of Music.

ANNA MUSKENHOUPT, who for several years conducted a girls' orchestra in Poughkeepsie, N. Y., died in that city on September 18.

TAMARA MORGAN, 37, pianist, died on Oct. 12 at San Francisco. Born in Scotland, she was a newspaperwoman before entering music and was credited with having introduced Gershwin's Rhapsody in Blue to Europe at a concert in 1924 at the Salzburg Mozarteum.

ADOLPH GLOSE, 85, pianist and coach, died on Oct. 10 in New York. Born in Philadelphia, he toured for a quarter of a century; he also coached Lilli Lehmann and Lillian Nordica and sometimes played for them. He had also accompanied Fritz Kreisler.

EVELYN PARNELL, 50, soprano and teacher, died on Oct. 9 in New York. She made her operatic debut in 1909 as Aida at the Boston Opera House and later appeared in Italian opera houses. In 1914 she married Count Leopold di Bologna. Following his death, she appeared with the Chicago Opera and later devoted herself to teaching.

JEAN NORRIS
PIANIST
". . . exhilarating . . . tone sweet . . . phrasing emotional."—Times, London
IBBS & TILLETT and CHARLES KIESGEN
124 Wigmore St., London W. 1 252, Fbg. St. Honoré, Paris VIII

PIANO (Continued)

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

STANLEY FLETCHER
PIANIST
Personal Representative: Marian Grace,
307 S. Busey, Urbana, Illinois

ETHEL GLENN HIER
COMPOSER-PIANIST-TEACHER
Ensemble Classes
205 W. 57th St., New York Circle 7-5175

GRACE HOFHEIMER
PIANIST-TEACHER
200 West 57th Street, New York, CIrcle 7-8178

JACQUES JOLAS
PIANIST-TEACHER
George T. Bye, 535 Fifth Avenue, New York

MILTON KAYE
PIANIST
Personal Rep.: Lillian Konner
315 W. 57th St., N. Y. C. COlumbus 5-6369

SELMA KRAMER
PIANIST
Studio: 257 West 86th St., New York
Telephone ENdicott 2-5189

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

GEORGE LIEBLING
Doctor of Music
ARTIST TEACHER COMPOSER
CONCERT PIANIST LISZT EXPONENT
1245 North Vine St., Hollywood, Cal.

ADELE MARCUS
PIANIST
100 W. 55th St., New York. CIrcle 6-6568
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y.

ANDRE MATHIEU
NINE YEAR OLD PIANIST-COMPOSER
Available for Recital and Orchestra Appearances
"A real child prodigy"—*Echo de Paris*
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

Elmer Schoettle
PIANIST
1 Follen Street Cambridge, Mass.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

ANNETT V. ZUCH
TEACHER OF PIANO
123 Carnegie Hall, New York City. CO. 5-9193

RECITAL — CONCERT HALLS

CHICAGO'S most perfect concert hall
seating 450 people
RECITAL HALL
in famous Auditorium Theatre Bldg.
Write or Phone
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

SCHOOLS

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Buccini School of Languages
ITALIAN AS NEEDED
or conversationally taught by Emma M. Buccini herself with her expressive diction.
5 Columbus Circle (Suite 211) New York City

FRANCESCO SCARPETTI
SCHOOL OF OPERA
Steinert Building, Boston, Mass.

TUTHILL SCHOOL for ORATORIO
JAMES A. BROWN TUTHILL, *Director*
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. C. PEn. 6-2133-2634

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York RIverside 9-4 99

Ward-Belmont Conservatory
of Ward-Belmont Junior College
Nashville, Tennessee

VIOLIN

ROSE CHANIVECKY
VIOLINIST
Suite 701, 119 West 57th St., New York City

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

IVAN GALAMIAN
MASTER VIOLIN CLASSES
46 West 54th Street, New York City
Telephone Circle 6-7379

VINCENT SOREY
Concert Violinist and Director
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

VOCAL

CYBELLE ABT
SOPRANO
OPERA—CONCERT—RECITAL—RADIO
Heath & Wolff, Auditorium Bldg., Chicago, Ill.

Elsie Anderson
SOPRANO
Suite 701, 119 W. 57th St., N.Y.C. SEd. 3-3360

ELSA HARTHAN ARENDT
SOPRANO
Soloist and Director, First Congregational Church of Oak Park, Illinois. Euclid 5215.
La Grange 2070 Harrison 6267

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
Management: GEORGE LEYDEN COLLEDGE
30 Rockefeller Plaza, New York

KURT BAUM
TENOR CHICAGO OPERA
Concert—Radio
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

BARBARA BLATHERWICK
COLORATURA SOPRANO—TEACHER OF VOICE
Mme. Blatherwick goes to the fourth C above the top C of the piano in five octave arpeggios. She also trills and sustains on the top C of the piano. Mme. Blatherwick uses the Italian Bel Canto founded on the principles of Manuel Garcia. This method uses registers for the different voices and the thoracic breathing method.
Studio: 6 East 10th Street, New York GRamercy 5-6392

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

SAIDENBERG SYMPHONIETTA
DANIEL SAIDENBERG
Conductor
NATIONAL CONCERT LEAGUE, WALTER L. LARSEN, director, 310 S. MICHIGAN AVE., CHICAGO

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

MU PHI EPSILON
NATIONAL MUSIC HONOR SORORITY
NATIONAL CLUB HOUSE
A New York residence for music students
333 Central Park W., Apt. 33, New York
National President: BERTHA M. KING, Minneapolis, Minn. (Cor. 93rd St.) Tel. RIverside 9-9333

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St, New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary

Name .....

Address .....

City .....

Canada $4.00 Foreign, $4.50

ALFRED CHIGI
BARITONE
Personal Representative: Coleman D. Squires,
500 Fifth Avenue, New York

Elizabeth Crawford
SOPRANO
Suite 701, 119 West 57th St., New York City

JOSEF CRISTEA
TENOR
OPERA — CONCERT — RADIO
825 Orchestra Building, Chicago, Ill.

FREDA DRAPER
CONTRALTO
CHICAGO CITY OPERA COMPANY

SONIA ESSIN
CONTRALTO
Embree Concert Service, Inc., 100 W. 58th St.
New York City

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
400 East 49th Street, New York City
Telephone: Wickersham 2-5537

ISABEL FRENCH
SOPRANO—TEACHER OF SINGING
Member of Faculty of the Malkin Conservatory
2 Bellingham Place, Boston, Mass.

NORA HELLEN
SOPRANO
CONCERT—ORATORIO—RADIO
American Women's Ass'n., 353 W. 57 St., N. Y. C.

DESAULT KIRK
BARITONE
CHICAGO CITY OPERA
825 Orchestra Building Chicago, Ill.

GRACE LaMAR
AMERICAN CONTRALTO—TEACHER
Westminster Choir College, Princeton, N. J.
Studio: 246 West End Ave., N. Y. C. EN. 2-2750

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., N. Y.

HELENA MAYLE
LYRIC SOPRANO
Suite 701, 119 West 57th St., New York City

DIMITRI ONOFREI
Leading Tenor, Metropolitan Opera Spring Season; Chicago and San Carlo Opera Companies
c/o San Carlo Opera Co., 1697 Broadway, N.Y.C.

AUGUSTUS OTTONE
BASSO
Suite 703, 119 West 57th St., New York City

LOUIS ROUSSEAU
LYRIC TENOR
Opera, Concert and Recital
605 Auditorium Building, Chicago, Ill.

BIANCA SAROYA
Leading Soprano Chicago and San Carlo Opera Companies
c/o San Carlo Opera Co., 1697 Broadway, N.Y.C.

MONNA VAN
SOPRANO
CHICAGO CITY OPERA
825 Orchestra Building, Chicago, Ill.

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

THE MADRIGALISTS,

seven American singers, under the direction of Arthur Lief, musical adviser, recently made three appearances at the first International Congress in New York of the American Musicological Society. Programs illustrating Dalmatian music and others of folksongs of the Renaissance; Moravian music and motets and Hispanic music of Colonial and contemporary works of Spanish and American mission music were given. The group comprises Helen Snow and Margaret Dodd, sopranos; Electa Havel and Mary Bonar, altos; Wendell Robinson, tenor; Earl Berg, baritone; and Philip Miller, bass.

Cleveland Orchestra Launches Season

CLEVELAND, O.—Opening its twenty-second season with an overflow audience in festive and expectant mood, the Cleveland Orchestra, under the compelling leadership of Artur Rodzinski, was in superb form. With only two exceptions, the personnel of the organization was intact from last season.

The program consisted of compositions which have proved their value and popularity as mainstays of the orchestra's repertoire—Brahms' First Symphony, revealing Rodzinski in convincing mastery of interpretation, and Ravel's Daphnis and Chloe fragments of the second series, the luscious orchestral colors of which brought ovational response from the audience. A solemn tribute, perhaps, to the unhappy Poland, ancestral home of Dr. Rodzinski, Siegfried's Funeral Music was received in respectful silence.

The second pair of concerts will offer an all-Russian program—without Tchaikovsky! Rimsky-Korsakoff, Stravinsky, Borodin and Prokofieff will be represented—the latter with his fairy tale for children, Peter and the Wolf, in which the narrator will be Eleanor Painter Strong, of light opera and social prominence in Cleveland.

Four Sunday Programs Added

In addition to its previously announced six popular Twilight Concerts on Sundays, with Rudolph Ringwall conducting, the management of the orchestra with the cooperation and support of the young organization, Friends of the Cleveland Orchestra, has arranged for four Sunday afternoon concerts in Public Auditorium. Repeating last year's Wagner program, when Kirsten Flagstad was soloist, the joint guest appearance of Lauritz Melchior and Marjorie Lawrence will be featured. Fritz Kreisler and Martinelli as well as the Wagner artists will be under the baton of Dr. Rodzinski, while the last concert in this series will be in the hands of André Kostelanetz, with Lily Pons as soloist.

Operatic Plans

Early in the season there will be several opera performances by local and national organizations. Fortune Gallo is expected to bring his San Carlo Opera Company with Cleveland's own Carlo Peroni as conductor and musical director. The Cafarelli Opera Company has completed preparations for Puccini's Boheme with Lawrence Power as Rodolfo, Robert Kelso of the Chicago Opera as Marcello, Nino Ruisi and Giuseppe Interrante; Bamboschek will conduct.

Miss Cafarelli will appear as Mimi, Thelma Wallette as Musetta and John Longnecker, all Clevelanders, as Benoit and Alcindoro. Francesco de Leone's Indian opera Alglala is to be revived, and a newly formed Comic Opera Company is to present Gilbert and Sullivan in revival.

Institute Series Opened

F. Walter Huffman, tenor, was warmly received Oct. 11 at the opening recital of the Cleveland Institute of Music. Mr. Huffman, a new member of the Institute voice faculty, showed interpretative intelligence in a well chosen program.

R. H. W.

VIOLINS-PIANOS
AND OTHER INSTRUMENTS
FOR SALE OR EXCHANGE

Rates for this department, 20c per word, cash with order. Use personal address, or box, care of Musical Courier, 119 West 57th Street, New York. Minimum 10 words.

GOWNS—Glee Club, Choir, Choral and Special Gowns—made to order—Send for descriptive folder. Lindner, 425-MU Seventh Ave., New York.

FOR SALE—Gasparo da Salo violin, estate of prominent violinist. Make offer. Box 195, care of Musical Courier, 119 West 57th St., New York City.

PIANO FOR SALE—Steinway Grand, two years old, splendid condition. Make offer. Box 212, care of Musical Courier, 119 West 57th St., New York City.

GRAND PIANO, leading make, $500; excellent condition. Also several baby grands. Also new model piano, perfect, reasonable. Box 192, care of Musical Courier, 119 West 57th St., New York City.

WANTED—Practice clavier; state price. Box 203, care of Musical Courier, 119 West 57th St., New York City.

STRING BASS—genuine 1st grade "KING" with mackintosh bag and bow. Uncrackable. Complete outfit $125. Kalashen, 16 Cooper Square, New York City.

SINGLE FRENCH HORN—3 rotary valves—F & Eb—brass. Brand new in case $65. Kalashen, 16 Cooper Square, New York City.

VIOLIN—Heberlein professional model. Beautiful tone and condition, $150. Address Box 223, care of Musical Courier, 119 West 57th St., New York City.

PIANO Musette model, brand new, $250 cash only. Box 217, care of Musical Courier, 119 West 57th St., New York City.

OPPORTUNITIES

Vanderbilt Studios, Inc.

M. Duble-Scheele, *President*

238 Madison Avenue: attractive modern studio apartments, $65-$90, LExington 2-3798. 37 East 35th Street: furnished piano studios by the month, week or day, rentals $50 month up. Piano studios 50c hourly. Telephone MUrray Hill 4 9652 for reservations.

MILDRED HUNT *Flutist*
Studio 52 W. 68th St., N. Y. C. SU. 7-7344

JOHN W. NICHOLS
Tenor and Vocal Instructor
Studio, Steinway Hall, by appointment.
530 Riverside Drive, N. Y. C. MO. 2-2632

Prof. HEDDA BALLON
Pianist — Harpsichordist — Accompanist
Teacher
1 Chauncy St., Cambridge, Mass. TRO. 6331

FRANK **PANDOLFI**
BARITONE—TEACHER OF SINGING
926 Main St., Hartford, Conn.
Steinway Hall, New York, N. Y.

MICHAEL
SIGNORELLI
TENOR—Chicago City Opera Company

MAE **DOELLING - SCHMIDT**
PIANIST
American Conservatory, Chicago, Ill.

SINGERS, ATTENTION!
In your study of operas and songs in foreign languages, you can't afford to be without a copy of KEY TO THE PRONUNCIATION OF FOREIGN WORDS. Spanish, Hungarian, French, Italian, German, Portuguese and Russian.
Price $1.00 per copy.
Harry W. Pascoe, 316 W. 76th St., N. Y. C.

DORIS ADAMS HUNN
LECTURE-RECITALIST
Specializing on Analysis of The Symphony
Suite 707, 119 West 57th St., New York City

HANS HORWITZ
CONDUCTOR—PIANIST—COACH
Studio: 19 West 69th St., N. Y. C. EN. 2-0280

SINGERS
wanted for the
Robert Malone Choral Society
1104 Carnegie Hall, N. Y. C. CO. 5-9739

Buy From Your Local Dealer

HENRY GREGOR
PIANIST—COMPOSER—LECTURER
UNIVERSITY OF MIAMI
Oct.-May: 2025 Brickell Ave., Miami, Fla.
June-Sept.: Salem, Connecticut

ETHEL and OTTO
LUENING
Room 701. 119 West 57th St., New York

ARTHUR HAROLD LAND
CONDUCTOR
BARITONE—CONCERT and ORATORIO
400 North Broadway, Yonkers, New York

LILA LA MOTTE
CHARACTER ACTRESS
1404 Kimball Hall, Chicago, Ill.

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 W. 73rd St., N. Y. TRafalgar 7-6700

CHARLES ESTHER
LA BERGE — GOODWIN
VOCAL ARTS STUDIOS
American Conservatory of Music, Chicago, Ill.

HENRY THOMPSON
Leading Tenor, Chicago Civic Opera and San Carlo Opera Companies
825 Orchestra Building, Chicago, Ill.

THE NORFLEET TRIO Catherine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Helen Norfleet School, New York, for girls of artistic interests. 10 East 93rd St., N. Y. C. Tel. ATwater 9-8608

LAWRENCE COLLEGE CONSERVATORY *of* MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

PHILADELPHIA CONSERVATORY OF MUSIC
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
MRS. D. HENDRIK EZERMAN
Managing Director
Courses leading to Degrees

ADVERTISING INDEX

	Page
ABT, Cybelle	33
Alberti, Solon	28
Alberti-Speth, Fleeda	27
Altglass, Max	15
Althouse, Paul	15
American Academy of Dramatic Arts	33
Andersen, Stell	30
Anderson, Elsie	33
Anderson, Oscar W.	16
Antoine, Josephine	10
Apollo Boys Choir	30
Arden, Cecil	27
Arendt, Elsa Harthan	33
Aubert, Roger	30
Auditorium Building	33
Autori, Franco	28
BACHNER, Louis	27
Baklor, Elsa	33
Baldwin, Richard	28
Balestrieri, Giuseppe	30
Bali and Java Dancers	30
Ballets Jooss	30
Ballon, Hedda	34
Balokovic, Zlatko	30
Bampton, Rose	10
Barer, Simon	30
Barrows, Harriot Eudora	28
Bartlett, Michael	24
Baum, Kurt	33
Bayer-Lee, Johanna	15
Beach, Mrs. H. H. A.	28
Bellini, Renato	25
Benenson, Vera	32
Bentonelli, Joseph	30
Berumen, Ernesto	27
Bigalli, Dino	28
Bishop, Frank	30
Bjoerling, Jussi	24
Blaisdell, Frances	28
Blatherwick, Barbara	33
Boice, Susan	27
Bonelli, Richard	30
Borzi, Agata	30
Boyce, Alfred	27
Brady, William S.	27
Braun, Leo	27
Briselli, Iso	15
Britain, Radie	28
Brocks, Hanna	27
Brosa, Antonio	32
Bryant, Marshall	27
Buccini School of Languages	33
Buckingham Hotel	29
Buebendorf, Francis	28
Bureau of Musical Research	14
Burnham-Wragg Piano School	27
Burton, Arthur M.	33
Bustabo, Guila	13-30
Butler, Hanna	33
Buxton, Eugenia	30
CARSON, Leon	30
Carter, John	30
Casadesus, Robert	30
Case, Harriet	28
Cavadore, Giuseppe	33
Chanivecky, Rose	33
Charbonnel, Avis Bliven	28
Chase, Helen	25
Chenee, Ann	28
Chicago Musical College	30
Chiesa, Vivian Della	15
Chigi, Alfred	33
Chittenden, Kate S.	28
Cincinnati String Quartet	28
Cleveland Institute of Music, The	34
Clovis, Hall and Steele, Eleanor	31
Coleridge-Taylor, Avril	32
Collins, Edward	34
Cook, Naomi Cullen	16
Coreau, Annette	28
Corigliano, John	24
Cottlow, Augusta	33
Crawford, Elizabeth	33
Cristea, Josef	33
Crooks, Richard	30
Curtis Institute of Music	30
Czerwonky, Richard	33
DARWIN, Glenn	24
Davy, Dr. Ruby	10
Dellera, Riccardo	28
Delta Omicron	28
De Sellem, Elaine	28
Devries, Mr. and Mrs. Herman	16
Dickenson, Jean	24
Dickinson, Clarence	28
Dickson, Donald	30
Dilling, Mildred	28
Dodge, Rebekah C.	32
Dornay-Culp Studios	15
Dounis, D. C.	30
Dragonette, Jessica	25-30
Draper, Freda	33
EASTMAN School of Music	30
Edkins, Alden	24
Eisenberg, Maurice	12
Elliot, Byrd	30
Elman, Mischa	30
Elmore, Robert	28
Embree Concert Service, Inc.	30
Erb, John Warren	28
Ernestine, Mathilde	28
Essin, Sonia	33
Evans, Wilbur	24
FIEDLER, Arthur	28
Files, Ada Belle	33
Findlay, Francis	30
Fischer & Bro., J	18
Fleischer, Editha	30
Fletcher, Stanley	33
For Sale	34
Forest, Frank	30
Foster, Harriet	33
Frantz, Dalies	10
French, Isabel	33
Fuchs, Viktor	24
GAILLARD, Mrs. Theodore A.	27
Galamian, Ivan	33
Galaxy Music Corp.	18
Gans, Rudolph	16
Garrigue, Esperanza	27
Gerhart, Russell	28
Giannini, Dusolina	30
Giesseking, Walter	24
Gontard, Paula	15
Goodwin, Esther	34
Gorodnitzki, Sascha	30
"Gowns"	34
Grainger, Percy	30
Grasse, Edwin	27
Gregor, Henry	34
Grobe, Edouard	30
Gundry, Roland	30
HARRIS, Edward	27
Hasselmans, Louis	28
Helfman, Max	34
Hellen, Nora	33
Hero, Stephan	30
Herrick, John	15
Hess, Myra	30
Heyman, Katherine Ruth	27
Hier, Ethel Glenn	33
Hoffmann, Ernst	30
Hofmann, Josef	30
Hofheimer, Grace	33
Horwitz, Hans	34
Hoyen, George	28
Huapala	24
Hubert, Marcel	30
Hufstader, Alice	17
Huhn, Bruno	27
Hunn, Doris Adams	34
Hunt, Mildred	34
Hutcheson, Ernest	30
INDIANAPOLIS Symphony Orchestra	30
Institute of Musical Art	25
Irwin, Richardson	28
Ish-Ti-Opi	30
JACQUET, H. Maurice	15
Janowitz, Otto	28
Jepson, Helen	10
Jolas, Jacques	33
Jolliffe, Norman	27
Jompulsky, Harry	28
Jones, Parry	32
Juilliard School of Music	31
KAYE, Milton	33
Kelberine, Alexander	31
King, Jessie	31
Kipnis, Alexander	24
Kirk, Deseaut	33
Knight, Felix	11-25
Kramer, Selma	33
LAFORGE-Berumen Studios	31
Laholm, Eyvind	31
LaMar, Grace	33
La Motte, Lila	34
Land, Arthur Harold	34
Lanier, Helen	33
Lawrence College Conservatory	34
Lawrence, Marjorie	31
Le Blanc, Arthur	31
Lehmann, Lotte	31
Leopold, Ralph	24
Lev, Ray	31
Levy, Heniot	33
Liebling, Estelle	31
Liebling, George	33
Love, Mark	31
Luening, Ethel and Otto	34
Lurgan, Lord	24
MAC CONACHIE, Margaret Ellen	28
Magee, Edythe J.	28
Mahoney, Julia	24
Maiman, Earl	31
Makanowitzky, Paul	32
Malko, Nicolai	31
Malone, Robert	34
Mannes Music School	14-31
Marcus, Adele	33
Margolis, Samuel	28
Martinelli, Giovanni	31
Martini, Nino	10
Mathieu, Andre	33
Mayle, Helena	33
McArthur, Edwin	28
McChesney, Ernest	31
Melchior, Lauritz	31
Melton, James	31
Melvin, Mary Armstrong	24
Meltzer, Edward	28
Menuhin, Yehudi	10
Michigan State College	25
Miles, Hazel Weiler	25
Mittell, Philip	27
Monroe, Lucy	31
Moore, Grace	31
Moore, Vera	32
Morini, Albert	31
Mott, Alice Garrigue	27
Munro, Julia Larsen	27
Mu Phi Epsilon	33
Murat, Ronald	25
Musikonsky, Paul	31
NATIONAL SYMPHONY ORCHESTRA	31
Newton, Ivor	32
New York College of Music	27
New York Philharmonic-Symphony String Quartet	31
Nichols, John W.	34
Nilsson, Sigurd	24
Norfleet Trio	34
Norris, Jean	32
Novaes, Guiomar	16-31
OBERLIN CONSERVATORY	33
Onofrei, Dimitri	33
Orton, Dorothy	24
Ott, Bertha	28
Ottone, Augustus	33
PADEREWSKI, Ignace	31
Pandolfi, Frank	34
Parronchi, Bernard	28
Pascarella Trio	28
Pascoe, Harry W.	34
Peabody Conservatory	24
Pemberton, Virginia	2-31
Perfield, Effa Ellis	28
Phi Beta	28
Philadelphia Conservatory of Music	34
Philo, Viola	15
Picco, Millo	27
Pickering, George H.	27
Pinza, Ezio	31
Poole, Valter	28
Primrose, Wm	25
QUILLIAN, James	28
RAYMOND, George Perkins	25
Read, Gardner	28
Reimers, Paul	27
Repper, Charles	18
Rethberg, Elisabeth	31
Reti, Rudolf	15
Riesberg, F. W.	27
Rio, Mme. Anita	27
Roeder, Carl M.	27
Roosgen-Champion, Marguerite	32
Roosevelt, Emily	31
Rosati, Enrico	25
Rosenek, Leo	15
Ross, Stuart	27
Rossi-Diehl, Courty	28
Rousseau, Louis	33
Rudnitsky, Alvin	31
Ruisi, Nino	15
Russ, Elmo	28
SAIDENBERG Symphonietta	33
Sample, John Dwight	16
Saroya, Bianca	33
Sayao, Bidu	31
Scarpetti, Francesco	33
Schirmer, Inc., G.	18
Schmidt, Mae Doelling	34
Schoettle, Elmer	33
Schonwald, Grete	28
Schuster, Joseph	31
Schwarke, Irving	32
Semino, Norina	32
Serkin, Rudolf	31
Sharnova, Sonia	31
Shelton, Gari	31
Sigma Alpha Iota	31
Signorelli, Michael	34
Sims Publications, Lee	9
Sims School of Music, Lee	31
Skilton, Charles Sanford	28
Sorey, Vincent	33
Spada, William	28
Spalding, Albert	31
Spear, Thelma	28
Steele, Eleanor and Clovis, Hall	31
Steinway & Sons	19
Stern, Isaac	31
Stillman-Kelley, Edgar	27
Stueckgold, Jacques	27
Sturani, Cesare	28
Swain, Edwin Orlando	27
Swayne, Wager	25
Sweeney, Josephine	27
Szantho, Enid	31
TAGLIAFERO, Magda	32
Taylor, Bernard U.	27
Tennyson, Jean	31
Thompson, Henry	34
Tibbett, Lawrence	10
Trevisan, Vittorio	28
Trucco, Vittorio	28
Tully, Alice	31
Tuthill School for Oratorio	33
Tweedy, Maude Douglas	27
UNIVERSITY of Southern California	24
VALOIS, Marie	32
Vanderbilt Studios	34
Van, Monna	33
Verson, Cara	16
Virgil School of Music	33
Virovai, Robert	31
Vita, Arturo	24
Von Harten, Georg	32
Votipka, Thelma	33
Vronsky & Babin	31
WAGNER, Oscar	31
Ward-Belmont Conservatory	33
Warner, Ardelle	31
Wells, Howard	33
Weschler, Angela	15
Wessell, Florence	31
Westervelt, Louise St. John	28
Westminster Choir College	33
Wightman, Alice	28
Wummer, John	24
YON, Pietro	28
ZAPPONI, Ricardo	25-31
Zeiser, Harry	28
Zeppilli, Alice	19
Zuch, Annett V.	33

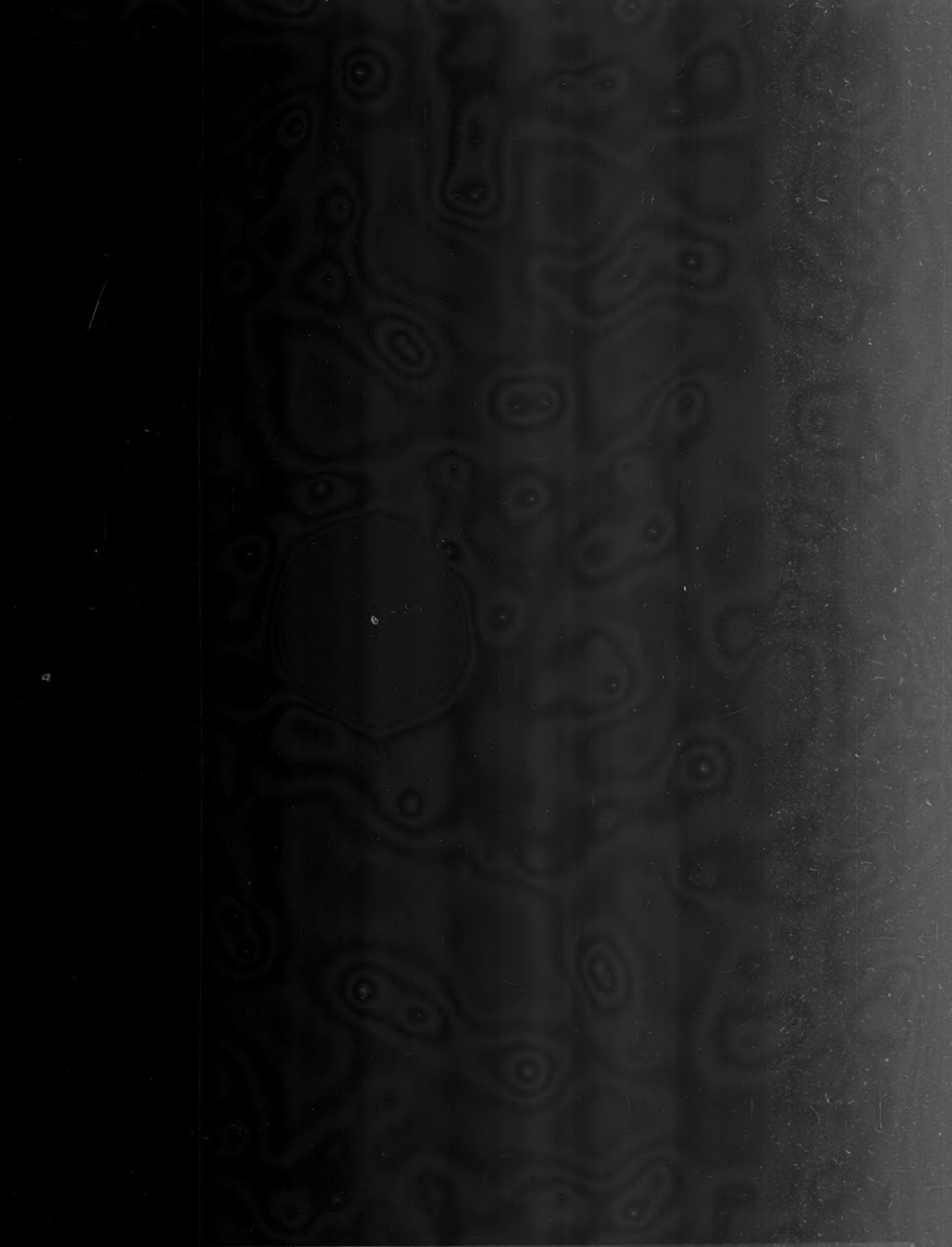
MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Jac. Abresch, N. Y.

HELEN TRAUBEL

Soprano, Who Makes an Extensive Tour This Season

60th YEAR

20 CENTS